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Shanmukha

Wishing its Contributors, Readers, Subscribers, Advertisers and well-wishers a Happy and Prosperous Chitrabanu Tamil New Year, SHANMUKHA takes off with articles with incisive research and indepth vision encompassing universal concepts in music.

The dominance of 'Laya Pitha' over Sruti Matha, the human beings' congenital passion for time - measure and unquenchable love of alliteration, rhyme and rhythm and how when the spouses go arm in arm, the confluence of Sangita, Sahitya, Bhava and Laya, Saukhyam bestows enjoyment are imaginatively penned in his inimitable style by Garlander.

Angarakan, the Planet Mars, brings together Muthuswamy Dikshitar, one of the Music Trinity and British composer Gustav Holst on musical plane! For more read the comparative study a musician - researcher.

'Music Therapy' is the in-thing today, gaining momentum with musicians assisted by medicos. Another researcher, who is versatile on many streams, goes into therapeutic efficacy of Nada Yoga.

Papers and lec-dems presented at the 'Music Symposium - 2001' on "Sangeetham & Sahityam", "Concept of Intensive Coaching" and "Adapting Gurukula in Academic Patterns in Percussion" are reproduced here.

"Vistas of Vyyacheri Brothers", opens up in a Book Review of the compositions of Maha Vaidyanatha Sivam and his brother Ramaswamy Sivan compiled by their scion. Yoga synthesized with Bharata Natyam is the subject of an informal interview.

SHANMUKHA pays tribute to Sangita Kalanidhi the inimitable Ariyakudian KVN.

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The inter se Melodic Battle Between Sahitya and Tala

By 'Garland' N. Rajagopalan

'*Sruti mata, Laya pitha*' is the guiding description of the two basic, Prime factors or segments of Indian music. This *Laya Pitha* is not only an unbending aristocrat but is an unchanging tyrant and autocrat. He will go his charted way regardless of what his spouse does. Good natured *sruti mata* has to run after him, adjust herself eternally to his tyrannical stipulations, pace and modes. A very distressing condition it is, viewed from modern standards of equality and international and constitutional affirmation thereof. A genuine *Bharatiya nari, sruti mata* never harbours any thought of protest but willingly submits her output of lyric and mode of presentation to the demands of her tyrannical spouse. She had to sacrifice many a time a part of what she would wish to present since her exacting spouse would frown at such indulgences. Empires and kingdoms have tumbled all over the world like houses of cards. But this *Laya pitha's* rule and reign continue as unchallenged law to this day in the field of music. And no insecurity to his rule is apprehended except when novices hold the arena of concerts. Lo ! If and when his rule is infringed, there is a hue and cry and it is to be admitted that the musical presentation on such occasions is jarring to the ear.

When I was a boy, I whispered to mother *Sruti* to protest against dad's ruthless stipulations and stop slavishly submitting herself to his neverending over-lordship. You know what reply she gave me? It still rings in my ears !

'Child, do not mistake dad. Inside his demanding

exterior, he has a heart of butter. He wants us all to proceed on the *raja marga* and never stray out and it is only in our interest. It is a joy and safe too, so long as we go with him *in toto*. Did not Tyagaraja sing, *Chakkani rajamargamulundaga, Sandula durahele* ? The spirit of his stipulation is to be taken note of and note the apparent rigidity of his rules. Once we follow the stipulations and constraints, don't you feel the *soukhyam* and *santi* ? Do you think that we should lose them just for the sake of protesting ? You will learn it all as you grow old.'

Quite soon, I learnt to understand her sage advice and am now an admiring, ardent willing follower of my *Laya pitha*.

We, my *Sruti mata, Laya pitha* and myself, as *rasika-cum-sishya*, are now a cohesive, happy, harmonious family Friends have high regard for us all.

Long ago when man became aware of *Sruti* and *laya, sruti-mata's* parents, feeling vexed with the lot of their dear daughter, went to an experienced astrologer for advice. This was confided to me by my *sruti mata* herself. This is ow the prediction went on:

"Very unfortunate ! For three years, it would be awful to her. She has to adjust herself to all the nagging stipulations of her spouse. His will shall be law !"

'Sir, After three years, would it be all fair and good to her ? Can we hope !'

"Good friend, it would be no better at all ! But the three-year coparcenary and discipline would have benumbed and silenced her rebellious instincts and made her accustomed to all the rigours of her *laya* spouse. Whatever happens then, though it remains unchanged, she would get adjusted to his stipulations and constraints. They would be happy and gay thereafter and you need not worry !. Their horoscopes show absolute cordiality and eternal well-being ! Do not become an instrument of their woes !"

The prediction proved true and holds good - to eternity ! From day one when *Laya* held

her shapely hands and uttered the holy *saptapadi* vows, it has been just one-way traffic. Whether the spouse follows him or not, he walks straight and stiff. And she nobly adjusts herself most fascinatingly and they do lead a harmonious, enviously ideal life, the like of which is not seen elsewhere. Even in the case of Rama, Sita had protested once when he desired to leave her at Ayodhya on the eve of his going to forest and rebuked him. But our musical *mata* never raises a whisper of dissent. She has all the virtues of Sita, Nalayani and Savitri, all moulded into one and sticks to the dictum, '*Pullaanalum ? Kanavar*' [even if it be just a blade a grass, still spouse is spouse indeed !]

Harming the hold and security of *Tala*, she accepts not. Rather, she is ever prepared to sacrifice her lyrical virtuosity and melodic integrity ! Not that it signifies weakness on her part, but she takes over adjustments, even blemishes conscious of her own inherent strength of survival and immortality ! A wrong beat of *Tala* jars but that feeling evaporates that instant. A wrong pronunciation of lyric may harm itself that minute but the true soul and body of lyric survive intact in all its original glow eternally. The *Laya Pitha* may walk or run stiff and straight; but *sruti mata* is lovable, adjustable and ever keen to achieve sweet melody and harmony in the musical family.

Human beings have a congenital passion not only for time measure, beat and *Tala*, but have an unquenchable love of alliteration, rhyme and rhythm. These embellishments lend alluring beauty and charm to poetry, *sloka* and song and enhance their inherent merit and appeal. A combination of these stimulates ordained mobility and instills vibrancy to song and tune, expression and

flow of music. When the spouses go arm in arm, the confluence of *sangita*, *sahitya*, *bhava* and *laya soukhyam* bestows experiential enjoyment. It could be *kosaananda* or *atmaananda* to the *rasika*. The musician is ever on the guard to avert even the slightest derailment or deviation, as it jars the ear of even the uninitiated. *Tala* conditions and illumines lyrical and musical grace and helps better communication, reception and assimilation besides conferring joy. In the absence of *laya* it would be like Laurel and Hardy on the military march in *Flying Deuces* creating anarchy. What was a march past ended in total unorganized medley like a crowd listening to street-end orators.

Lyric or *sahitya* lends strength and meaning, meaningful message and direction to music. *Sans sahitya*, absolute music may satisfy the yearning for music for a while but shall then be bereft of purpose, message and direction. Music may fail in its destined mission if it is all unmanned space flights and kite-flying. Now the question is, between the *sruti mata* and *laya pitha*, to which this *sahitya* owes allegiance and gets attached to. Since the father would not take it willingly into its fold but is ever ready to accord approbation or point out errors and blemishes, it is ever part of the mother *sruti* alone. Indeed it is *markata nyaya* !

This very well-meaning, time-tested marriage of *sruti* [*sahitya* included] and *tala* leads occasionally to aberrations and incompatibility harming the lyric or *sahitya*. *Sahitya* [*sruti mata*] suffers in the earnest bid to follow and keep steps with *tala*. In resorting to surgical operation of words and phrases to accord and synchronize lyric with

the beat of the *tala*, avoidable mischievous combinations or distortions of lyric result. Often, there ensues a void in meaning.

Of course, few among the audience normally take serious notice of such dismemberment of lyric and surgical indulgences either because they are attracted more by the flow of rhymes or are mentally tuned more to the musical aspect of the rendition. The malady is also apt to be ignored or accepted as one legated by constant practice. The intellectual *siddhar* [realized soul] ruled that concentration on the elephant [doll] deprives one the awareness of the wood it is made and *vice versa*. Even so the distortion is lost when the audience is absorbed by the tune and tempo and the thrill of the resultant perfect rhyme, rhythm and time measure secured at the sacrifice of lyric. Only to the select band of classicist-connoisseurs like Sri Chandrasekharendra Saraswati Swamikal of Kanchi, both the *sahitya* and the *sangita* always count and they demand absolute perfection. K.V. Srinivasa Ayyangar of the renowned Tiger Trio Brothers and many a stalwart have condemned the dismemberment of words either due to ignorance or in the bid to satisfy the rule of *Tala* as 'Of course they are correct but some may view it as 'mercy killings'!

A few specimen is brought to focus herein. The style of singing a phase of the song of good-natured Papanasam Sivan, '*Ihapparam ennum iru ulaginil*' is relevant. Normally it is heard at concerts thus:

'*Bhava kadarka rai kadarka rulmaraka lamkodukkum - Ihapparam*'

The lyric as pronounced above makes little meaning as the words are broken to pieces

and bruised heartlessly to supplicate before rhythm and rhyme and ensure identical flow of lyric with the beat or *matras* of the *tala*. [In an ancient story to chastise the alleged egoism in the field of music of Sri Narada Maharshi, dismembered *swara devatas* are stated to have appeared with one or more of their limbs absent and complained to Lord Vishnu that their pitiable fate was due to the incorrect rendition of Sage Narada. And a chastened Narada, it is mentioned, realized that his divine music too could suffer from blemishes! Even so in the above rendition, the harshly treated and belaboured lyric should be:

Bhava kadal karai kadarka arul marakkalam kodukkum - Ihapparam

A song of the celebrated Saivite apostle, Sri Sundaramurti Nayanar may be cited. Just to gather the joy of rhyming and synchronizing the syllable with the beat of the *Tala*, lyric is sacrificed and rendered totally meaningless in the endeavour: The song in praise of Lord Siva is normally sung thus:

'*Pithapirai sudiperu maanearu lala*' [as if it has something to do with the shop of Lala!] ~~instead of -~~ '*Pitha piraisudi perumane arulala*.' It shall be seen that even the salutation to the Lord, '*Perumane*', is corrupted to draw the innocent pleasure of meaningless rhyming and synchronizing. This is common with many songs of *Tevaram*.

Here is a song of Sri Tyagaraja as Sung:

'*Paramesa Vasishta Paraa sara Narada Sounaka Sukha...*' in *Seethamma mayamma* [Lalita]

The name of the great ancient worshipful *rishi*, Parasara is heartlessly

broken and split into two separate syllabic words to answer the demands of *Tala*. There are many more. *Laya pithai* Are you fair in guiding us poor folks thus?

This lure is not confined to concert stage alone. The priest invoking auspiciousness to the family performing the ritual, chants the invocation

'...sa me kaamaan kama kaamaaya mahyam' corruptly as

'...samakaa maankaa makaamaayamahyam, surrendering and sacrificing *sahitya* at the feet of rhythm lured by the charm in pronunciation and the momentary joy it confers. Does he stop with it? No, the lure is so overwhelming that he concludes with the all-pervasive invocation for universal welfare, once again offering the lyric as victim:

'Om aan tisaan, tisaan tih', instead of 'Om *santhi, santhi, santhi*!', elongating the vowels to such an extent that the entire invocation is rendered obscure and meaningless. However and quite strangely too, it is possible that the family flourishes thereby! But the invocation on the occasion is rendered infructuous.



In this connection the observations of Sri Chandrasekharendra Saraswati Swamigal on *padacchedam* is also to the point, viz.,

Many musicians who concentrate more on music to the detriment of lyric distort the meaning and message of songs. The correct meaning of the line *Guruhaaya ajnaana dhvaanta savitre* in Sri Subramanyaya namaste [Kambhoji] can be got only by breaking up the line as *Guruhaaya ajnaana dhvaanta savitre*. It means 'Obeisance to Guruguha, the sun whd dispels the darkness of ignorance'. Some sing this line lengthening the *Guruhaaya* giving the impression that it is a separate word and the rest of the line as '*ajnaana dhvaanta savitre*', which gives the distorted meaning, 'The Sun dispelling the darkness of wisdom'.

"Similarly in *Sankaracharyam* [Sankarabharanam], there is a line *Paramaadvaita sthaapana leelam*', meaning 'He who founded the profound philosophy of advaita as an act of play'. Some who either do not understand or care, elongate the word as '*Paramaa*' and sing the second word to sound as if *advaita* is established as an act of play and thus convert the *Advaita Acharya* into a *Dvaita Acharya*."

Thus the lyric normally comes up for distortion and chastisement in the bid to adhere to *Tala*, rhythm, rhyme, etc. In a country with songs in diverse languages, some musicians in their hurry are apt to fail to do justice to *sahitya* which may perhaps be avoided with advance study, preparation and attention.

DIKSHITAR'S ANGARAKAMASRAYAMYAKAM & HOLST'S ORCHESTRAL SUITE "THE PLANETS" - MARS.

(A Comparative Study)

By Dr. M. Lalitha and M. Nandini

It is interesting to see that some of the composers of Karnatic music have composed on the *Navagraha-s* (the planets). Muthuswami Dikshitar is one of the pioneers (the others being Harikesanallur Muthiah Bhagavathar, Tanjore Ponniah Pillai) to have composed on the different planets. There are also many references about the planets in the compositions of Tirujnanasambandar, Mysore Sadasiva Rao etc. According to Hindu mythology the planets are 9 in number and they are *Suryan, Chandran, Angarakan, Budhan, Guru, Sukran, Sani, Rahu* and *Kethu*.

The planets Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn rule the 12 Rasi-namely,

Rasi and Corresponding Zodiac Sign	Ruler	Number
Mesha Rasi	Aries	Angarakan / Mars
Rishaba Rasi	Taurus	Sukran / Venus
Mithuna Rasi	Gemini	Budhan / Mercury
Kataka Rasi	Cancer	Chandran / Moon
Simha Rasi	Leo	Suriyan / Sun
Kanya Rasi	Virgo	Budhan / Mercury
Tula Rasi	Libra	Sukran / Venus
Virchika Rasi	Scorpio	Ankeragan / Mars
Dhanus Rasi	Saggitarius	Guru / Jupiter
Makara Rasi	Capricorn	Sani / Saturn
Kumbha Rasi	Acquarius	Sani / Saturn
Meena Rasi	Pisces	Guru / Jupiter

Each *Graha* has also its own specific number Sun - 1, Moon -2, Jupiter-3, Uranus -4, Mercury -5, Venus -6, Neptune -7, Saturn -8, Mars -9.

We see that each day of the week has a number

Sunday -1,4 (Uranus is related to Sun and hence the number 4)
Monday -2,7 (Neptune is related to Moon and hence the number 7)
Tuesday -9
Wednesday -5
Thursday -3
Friday -6
Saturday -8

Muthuswami Dikshitar has composed the *Navagraha Kritis* keeping the Hindu Mythology as a base. He has written the *Kritis* in Sanskrit Language and gives all the details regarding the 9 different planets like their placement in astrology, the favourite colour of the planets, their features and characters, their vehicle or *vaahana*, the *kshetra* or place where the planet is worshipped, their birth, parents, wife, which zodiac it rules and other relevant details. Muthuswami Dikshitar has cleverly composed the first 7 that is, those of *Suryan, Chandran, Angarakan, Budhan, Guru, Sukran, Sani* in the *Suladi Sapta Tala -s* - the *Dhruva, Matya, Rupakam, Jampa, Tripata, Ata* and *Eka*. The other two, those of *Rahu* and *Kethu* are composed in *Rupaka Tala -s*. He has also intelligently linked up the *Raga-s* according to the planets, like, for instance the *Kritis Angaraka* which is in praise of the Lord *Angarakan* (Mars) or the *Chevvai Graham*. This planet is supposed to be a *Mangala Graha*, that is, which brings all good and auspicious things according to Hinduism. Dikshitar has composed this in the *Raga Suniti*, which is an auspicious or *Mangala*

Raga. The tempo of the *Kriti* is medium and can be rendered slow also.

In Hindu Mythology *Angarakan* is said to be the son of Rishi Bharadwaja. Muthuswami Dikshitar has not pointed out this but has referred to *Angarakan* as the son of Bhoomidevi that is '*Bhoomikumaram*' in the *Kriti* (*Angarakan* is brought up by Bhoomidevi). The story is as follows according to legends, Rishi Bharadwaja stayed in an ashram near the River Narmada where he did penance. Once while going to the river to have his bath he saw a beautiful maiden and became enchanted with her beauty. He felt guilty about it and lost all his powers because of this action. The power called the '*REDAS*' fell from his body on the ground and became a child with beautiful radiance. Bhoomidevi saw the child and was enamoured by the radiance and beauty of the child and took it with her. She named him as *Chevvai* since he was red in colour. Since he had the radiance of fire, she named him as *Angarakan*. *Angarakan* grew up and asked his mother about his father. Bhoomidevi took him to Rishi Bharadwaja and left him there with his father. Rishi Bharadwaja gave him Upadesha, taught the *Vinayaka Moola Mantra* and advised him to pray to Lord Vinayaka and *Angarakan* did penance for 1000 years. Lord Vinayaka being highly pleased with him Bhakti gave him darshan and granted him many boons. *Angarakan* prayed to Lord Vinayaka to grant him the boon to become one of the planets.

The planet Mars or *Angarakan* is red in colour. Mars is also referred to as the Red Planet. The colour red signifies auspiciousness (the

kumkum which is red in colour is kept on the forehead). The colour red also signifies blood, bloodshed, war. Gustav Holst, the British composer, has written his Orchestral Suite '*The Planets*' based on the second concept. The planet Mars or the *Chevvai Graha* is viewed in two different angles by these two composers Muthuswami Dikshitar and Gustav Holst. Both of them are picturing the characteristic features of this planet in two different ways. First the *Navagraha Kriti* of Dikshitar will be taken up followed by Holst's description of Mars in his orchestral suite '*The Planets*'.

DIKSHITAR'S NAVAGRAHA KRITI ANGARAKAM

A brief write up about the *Kriti*!

Muthuswami Dikshitar says in his *Kriti* that *Angarakan* is the son of Bhoomidevi and that he is the Athidevatha or ruler of the week Tuesday. He grants boons and fulfills the wishes of his devotees. This is mentioned in the *Pallavi* of the *Kriti* *Angarakamaasrayamyakam vinathaasrita jana mandaaram Mangala Vaaram Bhoomi Kumaraam Vaaram Vaaram*. In the *Anupallavi*, '*srinkaaraka mesha vrichika rasiyaadipatim rakihaangam rukihaambaraadi tharam sakti sula daram, Mangalam kambukalam manjula tara pada ugalam mangala daayaka mesha turangam makaroothungam*'. Dikshitar says that *Angarakan* is that Lord of *Mesha Rasi* and *Vrichika Rasi*. He has the ram as his vehicle and exalts in the *Makara Rasi*. His body is red coloured and wears a red dress. He has the weapons, the *Sakti* and the *Sulam*. The charana has the words '*Daanava sura sevita*

(Translated from *Vinayaka Vijayam* by N. Subramaniam).

mandasmita vilasita vaktram, dharani pradam bratru kaarakam rakta netram, Deena rakshakam pujita vaidyanatha kshetram, divyau kaadi Guruguha katakshaanugraha paathram, Bhanuchandra guru mitram pasamana sukalaathram janusta hasta chitram chaturbhuja mati vichitram' which means that *Angarakan* has soft feet and is worshipped by both demons and gods. He has a smiling face and is the bestower of property. He also brings about the birth of brothers. *Angarakan* worshipped Lord Siva at Vaideeswaran Kovil. He is the bestower of divine boons and a friend of Surya, Chandra and Guru Graha -s. He dwells with his wife and has his hand on his knee. He has 4 hands, and Dikshitar says that he surrenders to Lord *Angarakan*.

Apart from this, the flowers liked by *Angarakan* are red coloured like *Arali*. The favourite cereal is *Tuvurai* and gem is Coral. Favourite colour is Red. The *Kshetra* for him is *Vaideeshwaran Kovil*.

A short note about the composer Gustav Holst:

Gustav Theodore Holst was born in Cheltenham in England in the year 1874. He studied in the Royal College of Music, London. He was a Village organist and also played Trombone to earn a living. Later he became a teacher and became a director of Music at the St. Paul's Girls School, London. Gustav Holst had a lot of interest in Hindu Literature, Philosophy and other things related to Hinduism. He knew Hindu Mythology and composed an opera called '*Savitri*' based on a theme taken from the grand *epic* Mahabharata. His works include the St. Paul's Suite for strings, Orchestral

Suites-Japanese, The planets, Operas- *Savitri*, *Sita*. The Revoke, Somerset Rhapsody where he used the traditional tunes, Choral Symphony, Overture, *Indra* - Choral hymns from the *Rig - Veda*, Hymns for Jesus for Choir and Orchestra to name a few. It is interesting to note that though he knew about Hinduism, he has not composed the Orchestral Suite- '*The Planets*' on all the 9 Planets of the Hindu System- *Surya*, *Chandra*, *Angarakan*, *Budhan*, *Guru*, *Sukran*, *Sani*, *Rahu* and *Kethu*. Holst has composed only on the 7 planets,

Mars - the bringer of War,
Venus - the bringer of peace and love,
Jupiter - the bringer of Jollity,
Saturn - the bringer of Old Age,
Mercury - the Winged Messenger,
Uranus - the magician
Neptune - the mystic

The planet Mars is red in colour. It stands for the number 9 (9 ruled by Mars) Mars is the Ruler of the Zodiac sign 'The Aries' - persons born during March 21st and April 21st come under this sign. Aries the Greek god of war, was identified with the Roman god, Mars. Mars was the father of the famous Roman heroes Romulus and Remus who founded the city Rome.

Mars signifies the metal iron, which is used to make weapons for warfare. Aries is denoted by a RAM / GOAT. Mars is the leader of the fire sign. As Linda Goodman points out that "Mars tendency to carry through under adverse circumstances stands for Confidence, fire, aggressiveness, pushing forward". Fiery temper is a typical trait of people ruled by Mars. (Linda Goodman, Sun signs).

THE ORCHESTRAL SUITE, 'THE PLANETS' - THE MARS

Gustav Holst begins the orchestral suite, 'The Planets' starting with 'Mars'. Mars is the ruler of the Zodiac sign Aries and that is the First sign. This might have also been the reason for Holst to start the opening of his Orchestral Suite with Mars as the first movement.

The tempo is fast. The opening section sounds like soldiers marching on the battlefield. The music resembles Martial Music denoting war. The preparations for a war, the soldiers marching on the battlefield, the blowing of the conch to begin a war are all brought out by the usage of the different instruments. He uses a lot of metallic instruments to bring the effect of war. To show the war between two sections, Gustav Holst has cleverly uses the string section for one and the wind section for the other. Mars signifies war, bloodshed and Gustav Holst portrays through his music the war, the confusion that prevails in a war, the marching of the warriors, the fight between the opponents, bloodshed etc.

CONCLUSION

First of all both the composers have handled the planets in different angles. Dikshitar portrays Angarakan as an auspicious planet (*Mangala varam*) whereas Holst depicts Mars as God of War planet. The period which the composers lived are different. Dikshitar belonged to the 18th century whereas Holst belonged to the 20th century. Muthuswami Dikshitar has described the *Navagraha Kriti*-s using words or *Sahitya*. The language he uses to compose the *kriti* is Sanskrit. Whereas Gustav Holst has used the Instrumental music as a vehicle to describe the planet. Dikshitar's Angarakam is sung in the medium tempo whereas Holst's composition is faster in tempo. The *kriti* Angarakam falls as the 3rd song in the group of *Navagraha Kritis* whereas Holst has used the Mars as the opening movement. Dikshitar has used the *Sapta Tala*-s for each *Kriti* whereas Holst has used 7 movements, one for each of the planets. Dikshitar has composed on the 9 planets whereas Holst has composed on 7 planets. Muthuswami Dikshitar says that the *Vaahana* (vehicle) of *Chevvai* is *Mesha* i.e., Mars is the ruler of the sign Aries which is denoted by a Ram. Both of them have intelligently brought out the character of the planet through their music and words.



THERAPEUTIC MUSIC

By Dr. T. V. Sairam

Mind: A Play-field Par Excellence

Yoga and music are the two beautiful things that could have ever happened to mankind. 'Without music', insists Friedrich Nietzsche, 'life would have been a mistake'. Any *Sadhaka* would agree with me that without yoga, the human being would have remained yet another animal on this planet!

The reason behind this is the human brain with its superiority in conceiving, thinking, planning, visualizing, imagining, auditing and memorizing traits, which could be regarded as far superior to other animals roaming on the earth's surface. Born out of mind, yoga and music have used mind as their substratum for their very existence. Mind is, indeed, a play-field *par excellence*. Without mind, there is no music; there's no question of any yoga too! Mind plays a crucial role in forming and building up both these systems. It is the mind that initially pitches a note or *swara* and recognizes the association between the 22 *sirutis* and 7 notes or *swaras* found in a musical scale (octave). It is the mind which helps in the elaboration of these notes or *swaras* through ascendance (*aroha*) or descendance (*avaroha*) into a *raga* form.

Same is the case with yoga. While performing *pranayama*, one applies one's awareness on the whole process of breathing-in, retention of breath, breathing out and holding the breath outside the body, with the mind minutely engaged in the whole process.

When each of the seven musical *swaras* (viz, *sa, re, ga, ma, pa, dha, and ni*) or for that

matter, the seven Western notes (viz.: *Do, Re, Mi, Fa, So, La, and Si*) stand consciously earmarked to each of the seven subtle energy-centres in the body, *chakras* (viz, the crown, eyebrow, throat, heart, navel, gonads and root *chakras*), it is the mind that, based on the movements (ascents and descents) of these note sounded, moves the *sadhaka's* awareness into his appropriate *chakra* thus causing over a period, the upward and downward movement of streams of consciousness through the seven *chakras* in the body in the same way *swaras* are played.

Veena, one of the most ancient string instruments of India and which is associated with Saraswati, the consort of the Creator, Brahma, is often employed by the *yogis* to achieve this synchronization. Human body is likened to veena, when fully 'tuned' and the spinal cord on which seven *chakras* are located (*swarasthanas*) are likened to the frets or *swarasthanas*. Virtually, the seven *chakraasthanas* get identified with the *swarasthanas*, as the yogi touches a particular fret or *swarasthana*. As he plays an ascending or descending note, his mind is virtually travelling up and down through the appropriate *chakras*. His consciousness level also goes upward and downward, thus cleansing the subtle channels of energy and bringing out a deep sense of relaxation associated with the alpha-theta and delta-forms of brainwaves.

Similarly when a singer could stay on in a pure pitch, it shows that his or her mind is deeply engrossed into the tonality and *shruti*-

discipline. Thus, there is hardly any difference between a dedicated singer and a yogi as both of them tame the mind and use it to produce the desired vibrations.

Mind is a peculiar phenomenon. Kabir, in one of his songs, has observed this strange quality of mind with which we identify ourselves. Referring to his experience with divinity, Kabir says:

"When I was there, the divinity was nowhere
And when the divinity was there, I was nowhere;
The Lane of Love is too narrow,
There's room only for one!"

In both the systems of yoga and music, mind initiates and participates in the process. In fact, without its involvement, it is next to impossible to experience the fruits of either yoga or music. But, the peculiarity is that as one progresses after initiation, the mind (along with its associated ego) is exterminated automatically. It's like burning off of the ladder after one has used it for climbing!

This happens in both the systems. The musician, while singing, finds himself merging into those musical vibrations, *alapana*s, *alankaras*, *kalpanaswaras* etc, which emanate from him automatically and involuntarily! As far as the yogi is concerned, he's virtually off his head, as he merges into his consciousness in such a way that he does not know whether he is inside it or outside, as, thanks to yoga, inside becomes outside and outside, inside!

In a way, mind, which has created the systems of music and yoga, eventually gets destroyed - a destiny almost similar to that of Frankenstein! No doubt, the destruction of mind is a *cause celebre* for the *sadhakas* as shedding off his ego, he starts basking in

vibrations that re-energize him, elevating his consciousness to the highest levels possible, where bliss is inseparably fused with reality and consciousness (*Sat-Chit-Ananda*)

Nada Yoga

Nada, the resonance or the pulsating energy found everywhere in the universe, is considered in *Nada Yoga*, the most ancient system of yoga, not as a mere vibration, but is visualized as a 'personality' with its own 'form' and qualities. More over, it is the vibration which is considered to be the very basic substratum or the building block forming each and everything in the universe. In other words, it is the permutation and combination of vibrations that lays down pattern for the universe and not the matter of particle or quark as believed by the Western science till recently! The current developments in physics and in cosmological research seems to emphatically endorse the path trodden by *Nada Yoga*.

Nada yoga divides the sound vibrations in to two categories *ahata* (struck) and *anahata* (unstruck). While the former refers to the sensory sounds heard by the ears, in which mechanical energy gets transformed into electro-chemical energy to be transferred to brain, the latter refers to the 'inner' sounds which are heard not by the ears but by the subtle energy-centre within the body, called the heart-*chakra* or *anahata chakra*. The *anahata* vibrations are, strictly speaking *sui generis* and often form part and parcel of one's own being and hence not objective.

Nada yoga, like acoustics, acknowledges the existence of sympathetic vibrations. Perceiving external vibrations and 'internalizing' it for reaching higher levels of

consciousness has been one of the many techniques expounded in this system. With this synchronization, the identity of the sound and the self are lost and what was an object has become part and parcel of one's own self. Further works such as *Raga Chikitsa*, have envisaged the application of music as a ready remedy for several ailments. It is capable of speeding up the healing process in injuries and also as post-surgery prescriptions. It is found to re-create the pattern of lost motor skills. It is also prescribed for conditions of stress, trauma, depression and pain. Any ardent admirer of music would agree that it is capable of lifting one's moods. While doing so, it also helps in boosting up the immune mechanism in the body.

This concept has been of use in modern research as well with encouraging results. Psychosomatic issues such as behaviour problems, pain managements, performance in sports, regulation of body rhythms, speech therapy etc., are reported to be responding

well with appropriate musical doses. Though the Indian system has long recognized the role of *ragas* in prevention and cure of several ailments, it is only of late, some interest has been shown to these aspects of music. Though these practices are time-tested - or rather, time-honoured - and they have no adverse side-effects, as in other forms of medicine, there is a need for scientific evaluation and prescription of right *raga* for right ailment. The belief on the therapeutic application of some *ragas* - both in Hindustani and Karnatic *ragas* are given in Table I and Table II. The Readers of this article can, at their leisure, try an appropriate *raga*, and listen to it repeatedly at a fixed time, for a fixed period (say, 40 minutes) everyday for say, one month continuously to test whether such beliefs hold good. I should be too glad to share their experience in my e-mail.

(tvsairam 2001 @ yahoo co.uk) as it would pave way for my future research on therapeutic music.

SOME COMMON BELIEFS ON THERAPEUTIC RAGAS (HINDUSTANI)

Raga	Expected Therapeutic Application in
Ahirbhairav	Arthritis, hypertension, indigestion
Basant Bahar	Gallstones
Chandrakauns	Anorexia
Darbari-kalyan	Asthma
Deepak	Amorexia, gallstones, hyperacidity, Indigestion
Gujari Todi	Cough
Gunakali	Arthritis, constipation, headache, piles
Jayaywanti	Arthritis, headache
Jaunpuri	Constipation, intestinal gas
Khamaj	Stress
Malkauns	Intestinal gas
Puriya	Hypertension
Sohani	Headache
Todi	Hypertension
Yaman	Stress

SOME COMMON BELIEFS ON THERAPEUTIC RAGAS (KARNATIC)

Name of the Raga	Application for
Bhupalam	Depression, bad moods, lethargy, Sleepiness
Bilahari	Depression, bad moods
Dvajaavanti	Paralysis
Kedaaram	Depression, bad moods
Khamaas	Frustration in life, marital discord
Malayamarutham	Sleepiness
Nadanamakriya	Mental disturbances, suppression of Criminal behaviour or violence
Nilambari	Insomnia
Punnagavarali	Anger, violence
Saama	Mental disturbances
Sahana	Anger, Violence
Sri	Indigestion

(*Author of Home Remedies: A Handbook of Herbal Cures for Common ailments, 4 Vols. Penguin Books)

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CONCEPT OF INTENSIVE COACHING*

By M. Chandrasekharan

I have been teaching now for several years and many of my disciples are busy on the concert platform now. During the process and based on my experience I have formed certain ideas on the concept of intensive coaching:

1. To make the teaching efforts of the master effective and to make sure the students get the full benefit of the master's expertise, a close relationship between the two should be built.
2. Depending on the time available to the master, he may

to his task and do full justice to imparting his knowledge to his disciples.

4. It is not possible to teach everything in the class. Certain aspects can be learnt only by listening - such as subtle nuances of Ragas which will appear nonchalantly as the master sings / plays in concerts; it is advisable for the students to attend all the master's concerts as far as possible. This will go a long way in improving their knowledge as also give them some guidance for the future, when they eventually sing / play in concerts.



Shri M. Chandrasekharan

5. Besides their Guru's, the students should also attend concerts by other good artists with strong **patanaharam** and musical knowledge. This will give them new and fresh ideas and improve their '**manodharma**' when they eventually need to improvise while singing or playing an instrument.
6. In my method of teaching, I first make the students sing vocally what I will teach them later on the violin. Only after they learn it properly in singing then they are taught to play the piece on the violin. This improves their vocal knowledge too. As our music is basically vocal-oriented even on instruments, they must learn
3. When being taught, the students must pay full attention and not be distracted; this will come if they are dedicated to their art. Only with undivided attention can they grasp what is being taught without difficulty. At the same time the master must also pay attention

* Paper and lec-dem. presented at the 'Music Symposium - 2001' - organised by Sri Shanmukhananda Fine Arts & Sangeetha Sabha on Sept. 8 & 9, 2001.

to sing, which makes it easier to play the music on the instrument.

Let me mention some methods of practising:

- At the initial stages, after completing to learn the fundamentals, the students must practise 'Sarali Vansai' and 'Alankarams' in 'Trikalam's' (three speeds) with 'Gamakam', in different Ragas. While playing Varnams - both Adi Tala and Ata Tala - they must practise playing in two 'kalas' in vocal and then on the instrument.
- Next they can start practising small Kritis (songs). Afterwards little by little they can move on to learning and practising 'dhurita kala' and 'chevuka kala' Kritis.
- When they learn a new composition in a new Raga - a Raga they have not learnt till then - they must learn the Jeeva Swaras of that particular Raga, because these Swaras only render the special character to the Raga.

- When they reach the advanced stage, that is after learning to sing / play Raga Alapana and Swara Prasthara well, the student must try to sing and play what they have heard in other concerts. Naturally this means that they need to listen attentively to the concerts; this would also improve their power of retention of what they listen to and what they have learnt.

Finally, I would like to emphasise here that the students must not change their Gurus unnecessarily, unless they are forced to move to a different city due to external compulsions. Only then they can follow a proper **patantharam** or school of music and do their best whether in vocal or instrumental music. Changing of teachers frequently would lead to a confused picture of the young musician to the audience and create wrong impressions in their minds.

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ADAPTING GURUKULA TO ACADEMIC PATTERNS IN PERCUSSION*

By Pandit Sadanand Naimpalli

The word Gurukula brings to one's mind the immortal episodes in the Ramayana and the Mahabharata where even Gods are shown as undergoing training in various faculties, be it the study of "Shastras" (scriptures), "Shastr - Vidya" (Arms training) or "Kala" (Fine arts).

We are told that the "Sishyas" had to stay with the family of the "Acharya" (Guru) - in fact be a part of it. Apart from imbibing the knowledge imparted by the Guru, he would

undergo the rigours of an ascetic life and dedication to one's Preceptors and Principles was the prime consideration in gaining the Guru's confidence and blessings. Even kings of yore used to send their princelings to the "Ashram" of a "Rishi" or a sage, for a lengthy period - away from the trappings of palatial grandeur and the perquisites attached to it. Every student was treated on par, irrespective of his social standing outside the Ashram. The Guru and his spouse



The Percussion Ensemble

also be expected to shoulder some of the household chores or responsibilities. The Guru, in turn, was not only responsible for teaching his students, but look after them and feed them, as he would his own children.

Gurukulas flourished during the days when good teachers were ready and willing to impart knowledge to the genuine seekers, be they princes or paupers. Willingness to

"Guru - Maa" were the foster parents of these wards. The kings supported the Gurukula very liberally, both financially and in kind, looking after the needs of the Ashram and the preceptors attached to it. Of course, most of the time, the preceptors would be respected Sages who had renounced worldly pleasures to dedicate themselves to imparting knowledge of every kind to the seekers.

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Cut to today's environment, the word Gurukul to one of today's ultra-smart kids would only mean a Guru who is "Cool" - today's slang for something that is good ! How in Heaven's name are we going to get Gurukula in the current scheme of things? In the first place, where is space for a sprawling Ahsram? Where are the erudite scholars who have the capability of handling today's superbrats, leave aside teaching them? Where are the patrons who are needed to support such worthy scheme? Most importantly, where are the dedicated students who would have to undergo the rigours of roughing it out at the Gurukula, forgetting their social standing ?

All that one can now think of is how to apply standards and principle of the Gurukula system in today's environment. If I may be pardoned for saying so, we rarely find an Ustad, Pandit or Vidwan who would dedicate his life to teaching without expecting too much in return. And, neither can one blame him for this. He has to fend for himself, look to the welfare of his family, manage to obtain adequate accommodation in highly congested cities and to top it all, be able to churn out good students - who again, are fickle - minded in their pursuit of real "Vidya". Today, the teachers have to depend on monthly fees from students. If they go on vacations or during examination times no classes - so, no fees ! What is the Guru expected to do ? Unfortunately, commercialisation is the order of the day and the narrow - minded attitude of students or their parents leads to avarice on the part of the Guru.

In such a none-too-happy scenario, how does one go about inculcating the best of the Gurukula system ?

As per the title of this discussion, let us devote our attention to Music in general and percussions in particular.

- 1) Musical Institution should be established with extensive Government support and the backing of munificent donors who have, today, taken the place of kings. These Institutions should have residential or hostel facilities for aspiring students to stay during the course of their instructions, for a minimum period of five years.
- 2) The students have to be in constant touch with their Gurus / Ustads, not only imbibing knowledge, but, try to witness their "Riyaaz" or practice sessions and live recordings. These being performing arts, the student should also learn how to react to situation arising on the stage.
- 3) Total dedication of students and of course, the co-operation of their parents is absolutely necessary.
- 4) Handsome salaries should be paid to the teaching staff, to ensure their unswerving attention to the job they are expected to do, and that is to produce top-notch performers. They have to be provided with the best of facilities so that they cannot be lured by others. Care should be taken to research their backgrounds to find their sincerity.
- 5) A minimum standard of proficiency should be made a criterion for admission to such Institution as also age, whereby a student also gets the time to obtain a basic qualification such as B.A. / B.Com. / B.Sc. etc., and also attains the required level of proficiency in his chosen field.
- 6) Every family must try to impart some sort of musical training to every child.
- 7) Each student must be allowed to reside with the Guru and his family, on a rotational basis, for a period of a week or fortnight, so as to enable him to establish a personal rapport with the Guru and get to know him better.
- 8) Each student must, in addition to his own field, be made to undergo basic training in other branches. In these days of specialisation one often finds percussionists who know very little about vocal music and vice-versa
- 9) There should be close interaction between all the faculties, especially between Hindustani and Karnatic music students.
- 10) Instruction should be so designed that the student imbibes the lessons in spirit rather than by rote. This will be the basis on which he will learn to improvise
- 11) Periodical performances of all students should be held

and attendance of all students, junior and senior, must be made mandatory. It may surprise many of the seniors how much they can learn by listening to their juniors!

- 12) For percussion students in particular, every student should be made to recite each and every composition before he masters it on his instrument. This will enable him to play the composition in the same spirit as the composer intended it to be.
- 13) Every day should begin and end with soulful prayers to the Almighty. Every musical activity must be treated as an offering to God.

Without sounding over-critical of today's standards and means of spreading cultural awareness, this has been an attempt to highlight the virtues of the Gurukula system.

Vidwan Ambalapuzha T.S. Nandakumar continues his paper presented at the same Symposium :

Right from the Surya Namaskaram through the day to a soft night lullaby - Music pervades every aspect of Indian life. To observe and learn a tradition in music is to touch the very nerve of human experience. To plunge into the vast ocean of Music is to stand witness to the unfolding drama of life; and further, to ably play a wholesome role in times ahead.

The values of preserving music traditions are indeed immense. But originally, not all developments of music were reduced to writing. To maintain their traditional integrity, they were imparted orally from teacher to pupil - the Guru - Sishya Parampara. The Gurukula Sampradaya / traditions have been in vogue since Vedic times, wherein the Sishya or student, whatever his social standing, had to stay full time in the Guru's Ashram and learn under his guidance not only the scriptures but also martial arts and fine arts. He also had to help the Guru and his family in day - to - day household chores.

I have been fortunate to learn music and especially percussion, in the Gurukula tradition under the renowned Guru Kaithavana Madhavdas. Back then, in the 60's, I would return from school to spend the rest of the time in my Guru's residence. There was a lot of emphasis on disciplined practice till perfection was attained. For e.g., there were times when I practised only the Chapu for the whole day as a punishment for not being upto the mark ! One could not ask for a new lesson from the Guru and it depended totally on his will as to when he would start teaching a new rhythmic pattern. Lessons in those days were seldom written down in books and stress was laid on memorising and learning by close association with Guru during his concert tours or his interaction with other leading musicians.

A major obstacle in the existence of a Gurukula system, for learning music full-time under the present circumstances, is the feeling among parents that music as a career may not be a lucrative option financially. It is generally observed that only students who are not much interested in academic pursuits or the ones with a strong family background in music tend to take up music as a full-time career. Besides, parents and students alike have very high expectations and want to learn everything very fast. (I have been once asked by a parent at the time of admission, as to when his son would be able to play for a concert !) It should be understood that learning takes a certain natural amount of time, very much like the cooking of rice. Overheating at a faster rate, would only result in its charring rather than being cooked properly.

Another difficulty associated with music is that one can expect the fruits of one's labour only after many years of toil, of **Sadhaka** or **Riyaz**.

(By which time, a potential artiste usually decides otherwise!) Also, many of the percussion instruments like Mridangam are very sensitive and require a lot of attention. Maintaining the instruments in good condition demands generous amounts of time and money.

Another important discomfiture is the lack of professional satisfaction. Even after learning several complex patterns one cannot use it widely in performances because the lead musician prefers a mild kind of a player who would play the Sarvalagu with more emphasis on simplicity and melody. Yesteryears, emphasis was on strong playing since there were no mikes, whereas the present playing style is that of feather touch. Any attempt to play with more impact usually results in a rebuke or disenchantment of the lead artiste. The emphasis should rather be on a right mixture of simple and complex patterns.

Some of the ways in adapting the best qualities of Gurukula Sampradaya to the present times, could include:

- 1) Music being made an integral part of the curricula in schools. This could help in tapping the potential of students at an early stage and inculcating in them a sensitivity and appreciation towards Indian music. I strongly feel that music and academics go hand in hand and doing well in one is not at the cost of the other. An example of this is, many of my senior students who are graded artistes of All India Radio, are also doing

very well as Engineers, MBA's., Ph.Ds., etc.

- 2) Developing more of institutionalised teaching, which in particular, has brought to focus aspects like (a) knowledge of the theory of Tala system; (b) knowledge of Kritis and some proficiency in vocal music; (c) knowledge of other Laya Vadyams in India as well as the world; (d) knowledge of the 2000-year old developments and a sense of pride in the uniqueness of our Laya system and those of the world and (e) the value of education.
- 3) There needs to be more encouragement for music forthcoming from music Sabhas, Universities, the Government, the Industry and from the teachers themselves. Here I would like to share with you my personal experiences and my satisfaction. Many of my students have carved a niche for themselves in the field of Carnatic percussion music.

Summing up I may say that there are four components to education in music. These are: The Guru; the Student; the Vadyam and the Infrastructure capable of honing the proficiency of the student and satisfying the expectations of the Guru. The Guru may be competent and purposeful. His student may be earnest and talented. Nevertheless, the Guru-student communication will be effective only when the right infrastructure (like convenient place and facilities for the students to practise and monetary compensation for the Guru and the student) is available. In this context, the ready availability of Laya Vadyam-s of good quality cannot be overstressed. On proper education only, lies the future for Laya Vidwans, students and Laya Vadyam-s.

Talat Mohamud once observed: "the strength of Karnatic music lies in sublimity, charm and grandeur". It can very well be adapted to North India Music.

According to Ghantasala V. Rao. Why Film Music is popular?
"The rhythmic music full of sweet 'Bhava' lulled the people in the cradle of the film song".

Snippets from the Silver Screen Souvenir.

SANGEETAM & SAHITYAM*

By Sangita Kalanidhi R. Vedavalli

It is a known fact that our music is divine. Ravana rendered the *Sama Ganam* to attain Lord Siva's grace and the puranas say that Lava and Kusha sang the *Ramayana*. It is very interesting to analyse how the music and verse i.e., Sangeetham and Sahityam came together, how they merge with and enhance one another.

beneficial may not be pleasing to the ear Literature has been classified as *Prabhu Samhita* (Vedic Literature), *Suhrid Samhita* (Puranic Literature) and *Kanta Samhita* (Classical Literature). *Prabhu Samhita* is the Veda and it issues commands about how to live life. "*Satyam Vada' Dharmamchara*". A softer and more subtle



Sangita Kalanidhi R. Vedavalli

Sahityam refers to literature, the words and their meaning and also to poetry. The origin of the word may be traced to 'Sahita', meaning togetherness. When we speak of Sahityam it refers to something that is meaningful. Just a string of words placed next to each other without any cogency cannot be referred to as Sahityam. Yet another way of looking at that would be-

"*Hitena saha purushartham bodhayati iti sahityam*"

meaning expressing good thoughts in a pleasant manner. Often what is good and

communication is through the *Suhrid Samhita* - the puranas and itihasa. *Kanta Samhita* may be the gentle way in which a wife might counsel or speak. This is poetry and Sahityam. All the classical literature that we have including Kritis form part of this.

Karnatic music is a combination of Swaram (notes) Padam (words) and Talam (rhythm or beat). The word Sahityam is not seen in early texts on music, instead the word Padam is used to denote lyrics.

"*Gandharvam iti vinyayam swaratala*

* Paper and lec-dem. presented at the 'Music Symposium - 2001' - organised by Sri Shanmukhananda Fine Arts & Sangeetha Sabha on Sept. 8 & 9, 2001.

padasrayam" (Natya Sastra)

" *Padastha swarasanghataha talena
sammatastatha
prayuktam savadhanena
gandharvamiyabhidheeyate*."

The music of South India i.e., Karnatic music begins with Swaram. Learning music begins with Sarali Vrisai. This is followed by the Janta and Dattu Varisais and then Alankaram. All these early exercises are in Swaram and the introduction of words or Sahityam occur first in a composition known as the Geetham. It is here that the confluence of Sangeetham and Sahityam occurs. Our music has a predominance of Kritis or set compositions.

Though there is emphasis on Sahityam, there is equal or more importance given to its Sangeetham. Sri Tyagaraja expresses through his Sahityam, the greatness of sangeetham -

"*sangeetha gnana vihinulaku
mokshamugala*"

It is a matter of pride that so many Vaggeyakaras have lived in South India and have given us a heritage of Sangeetham and Sahityam.

It Karnatic music syllables like *ta da ri na* are used while singing a Raga Alapana and the word '*ananta*' is repeated while singing Tanam. This shows how much Sangeetham is intertwined with Sahityam in our music. In Hindustani music however, the Alapana is usually done in *akara* or *ikara*.

Sahityam when it is set to a tune or is recited musically will remain in our memory for a much longer time. Nursery rhymes the world over are sung so that they are etched in the memory of children and adults alike!

Sangeetham really helps in memorizing pieces of Sahityam or words.

Before the Music Trinity, compositions known as Prabandhas existed-the *Kaivara Prabandha*, *Umatilaka Prabandha*, *Sriranga Prabandha* and *Mishra Prabandha*. These Prabandas had no distinctions such as Pallavi, Anupallavi and Charanam. Instead they had different parts known as Dhruva and Javada and so on. In some, there is an Alapakhanda in the middle. The first and last parts are sung with a Talam while the Alapakhanda sung in the middle resembles and Alapana interspersed with Sahityam.

Classical music can be rendered with just Akara or Ikara and have no words. However Sahityam if recited without music no longer remains a musical composition but will just be in the form of a verse. For the words to have a life, it has to be in conjunction with music and that is what our composers have done for us.

We are deeply indebted to the Music Trinity for the wealth of musical literature created by them. This was possible because of their unstinting devotion. Their life revolved round their music and their bhakti. The reason for the divine music created by them is their command over languages, their skill in classical music, their mastery over creating compositions and the grace of God.

Any set of words may be tuned but what makes it memorable and immortal is the manner in which it is done. The music has to be set based on the nature of Sahityam. Ragas like Sankarabharanam, Kharaharapriya or Todi may not be apt for folk music. It will be ideal if the lyricist is also the composer of the music. The music that is thus created will reflect the emotion and

feeling that is conveyed in his Sahityam. It is for this reason that *Chakkani raja*, *Endudaginado*, *Manasa Guruguha* and *Kamakshi* are immortal pieces. If the lyricist and the composer of the tune are different people, then there is often something lacking and some kind of incompatibility seen.

No matter how beautiful the Sahityam, it gets enriched only when it is combined with Sangeetham. It is important to keep in mind the meaning conveyed by the words while setting it to music. How would it sound if one were to render Talattu (lullaby) in Atana instead of Neelambari ?

As poets and composers use *dvitiyaksharaprasa*, *antimaprasa* and many different *chandas*, often words may have to be split up while the singer keeps the Talam. This breaking up of words is inevitable and is acceptable for the sake of Sangeetham. If one were to concentrate on mere words, music might start sounding like recitation. Musical expression has to be full of emotion and feeling. This is possible if singers understand the meaning conveyed by the Kritis they are rendering.

At this juncture, let us look at instrumental music, where the emphasis is on the tune of the song. There are no audible words in instrumental music. How is it still appreciated by the audience ? The audience enjoys the tune being played. The instrumentalist, though he appears to be playing just notes keeps in mind the Sahityam all along. Stress is laid on places where words occur and modulations heighten the musical experience. In this case, the Sahityam gives life to the music in an indirect manner.

The early interpretation of the word

"sangeetham" meant singing in a group or chorus. A concert or a cutcheri was thus called Sangeethakam.

"*Samyak geetham tu sangeetham
geetadi tritayam tu va
Samashti vyashti bhavena
shabdenaanen ageeyate*"

This '*samyak geetham*' or beautiful music is mentioned in Maharana Kumbha's *sangeetha Raja*.

Shubhankara explains what music is in his *Sangeetha Damodaram*.

"*Paramananda vivardhanam
abhimataphaladam vashikaranam
Sakalajana chitthaharanam
vimuktibeejam param geetham*"

Choosing a Sahityam and singing it with emotion can be seen in Niraval where the words are rendered with Talam. In Vruttam it is done so without the constraints of a Talam. While singing Niraval, one is bound within the lengths of a Talam but Vruttam is unrestrained. Here the musician can merge with the music with *swanubhavam* and bring out the *rasa* or life of a Raga. The Lord himself says -

"*Naham vasami vaikunte na yogi hridaye
ravou
Madbhakta yatra gayanti, tatra tishthami
Narada*"

In some major Ragas like Sankarabharanam and Todi, there are many Kritis from which one can understand the Raga Swaroopam. In fact, Gurus of the earlier generation never taught Raga Alapana as it is done today. They would encourage their disciples to learn as many Kritis as possible in the same Raga and the Raga Swaroopam would be imbibed by them in a subtle and more lasting manner.

There are some Ragas in which not many Kritis are composed. There are some Ragas with only a single Kirti in them. In this case the Sahityam acts as a guardian or a saviour of that Raga or else the Raga would have been lost to us by now. For example, Tyagaraja's Kaikavashi and Vivardhani, Syama Sastri's Kalgada and Chintamani and Dikshitar's Padi and Poorvi are still with us because of their unique Kritis. These compositions help preserve the identity of the Raga for future generations.

Folk music in all languages help in preserving the local culture and tradition. If we look carefully at some of the songs handed down through generations orally, we find that they reflect early practices and tradition. Thus our culture is preserved through simple folk music. There are compositions like the Vazhinadai Chindu and Kavadi Chindu. Although the emphasis is not on classicism here, the simple folk tunes are found appealing. Villagers have songs for ploughing, for sowing their seeds and harvesting. Rhythmic songs are sung for alternate pounding of grain. Boatmen sing rhythmic songs to swing their oars together.

Within classical music, there are compositions like the Divyanama which are sung by groups of people during festivals. These songs have many verses and the same simple tune is repeated again and again so that it can be followed easily. In this case *Bhakti Bhavam* and the Sahityam take precedence over Sangeetham.

Indian culture is rooted in music. From birth to death, there is music that accompanies each stage. An expectant mother is advised to listen to good, soothing, music for the well-

being of her child. There is a strong belief that music can instill goodness in people. Starting from the lullaby for babies to songs for each and every occasion at a wedding, music accompanied all auspicious occasions. In olden days even on death, there were specific pieces sung.

In Harikatha, both Sangeetham and Sahityam are combined in such a way that they are meaningful and express what the Harikatha exponent wants to convey. In the middle of a speech they may break into singing the word into a Raga to bring out the rasa. For example, to express *veera rasam* or valour they sing in Atana and for *karuna* or *shanta* rasa they sing in Sahana.

It is enough if the singer understands the meaning of the words that he or she sings. It is not imperative for the audience to understand the words. Here the Sangeetham gains predominance and the *Raga Bhavam* is more important. To sing well -

*"Tala beku takka mela beku - gala shuddha
vira beku -
Tilidu helalu beku-yati prasa vira beku -
gatige nillisa beku-
Ratipatipitanolu ati prema vira beku"*

We need Talam, a suitable percussion instrument, a good sound voice, clear enunciation, the song should have *yati* and *prasam*, one should maintain the kalapramanam and above all should have Bhakti for Lord Narayana. Purandaradasa wrote these words many years ago perhaps to express the thought that Sangeetham and Sahityam are both equally important for musical expression and creativity.

From the Archives

Trends in Film Music

(Warning against Hybridisation)

By Shankar Rao Vyas

(It was no puritanic cry. It was a vital caution - against tendency to hybridise - sounded as early as mid-fifties. Had it been heeded what started as a mere trend would not have entrenched almost as a 'tradition' of film music. What we have today is a medley of sounds.)

Temperamentally, we are music minded people and music is the life-blood of our culture. We sing to celebrate the birth of a baby, we sing to perpetuate the memory of the dead and we sing to herald the festivals. This cycle goes on since early morning to late at night. We begin our day by singing out our prayers, keep on singing while we work to ward off fatigue and sing lullabies to our babies before they sleep. Go to a village and find for yourself and real India does not live in cities but in our three quarter million and odd villages.

It is no wonder that when Talkies came into vogue, we approved only of musicals. Looking to the needs of the audience, our early producers always looked forward to the co-operation of the classical masters. Master Krishna Rao, Govind Rao Tembe, Keshav

Rao Bhole, Zhande Khan, Khemchand Prakash, R.C. Boral and others including the writer provided music in films drawn from our classical Ragas and Raginis. This music not only provided entertainment *par excellence* but also enhanced the taste of our masses. For instance, my songs like "Veena Madhur Madhur Kachhu Bol" in *Bhimplas* and "Bharat ke Ek Sanwari ki Ham Katha Sunate Hain" in *Raga Kafi* were quickly picked by our film fans. In the same way songs in *Amar Jyoti*, *Beyond the Horizon*, *Duniya na Mane* and *Amrit Manthan* were very popular. All these songs were tuned in some classical symphony. In the same way R.C. Boral took help from Indian classical music and practically, all the songs of New Theatres productions were hits. And it was in the fitness of things that our classical music was put in our films too.

The Inimitable 'Dwaram' Touch

To watch and hear Dwaram Venkitaswamy play on the violin is an unforgettable experience. As the soft and lilting strains begin to float out of his violin, there is a look of deep concentration on his face, and his face and his whole being seems to be filled with music. He looks the picture of poise, grace and dignity, a supreme artiste in communion with himself.

May be it is of such a devotee of music and his experience that

*Sri Tyagaraja Sang
Nada loludai Brahmananda
Mandave Manasa
Svadu phalaprada Sapta
Swara Raga nichaya Sahitya
Nada loludai Brahmananda
Mandave.*

Courtesy: SHANMUKHA

Our classical music originates from "Sam-Veda". It is said that when our ancestors sang the "Richayen" of the "Sam-Veda", musical instruments like Veena, Mridangam and Flute were also played and it transported the singers and listeners both to a state of ecstasy. This music which was practised in the Ashramas situated in thick woods attracted even animals like deer.

But as the industry expanded into a colossus, more and more music makers were needed. It was at this time that people without even rudimentary knowledge of Classical music filtered into the ranks.

HYBRID MUSIC

They gave the film fans music produced by putting Hindi words in Western musical compositions. The protagonists of this hybrid music which neither belongs to the East nor West defend their new practice by putting

forward the argument that it was wanted by the public. They also say that Indian classical symphonies cannot be tuned by foreign musical instruments, they are constrained to use foreign instruments.

I am afraid if this state of affairs is allowed to continue, a time will come when we will totally forget our own music. Even today, it is not a matter of pride to feel happy on the success of films with the help of this type of music. And I wonder what impression our films create on the audience of foreign countries who see our films with the desire of knowing our country.

I think it is high time that we reverted to our own music and started remoulding the public taste even if it were an uphill task.

Courtesy: "Indian Talkies - 1931 - 56"

Silver Jubilee Souvenir

An Interview

SYNTHESISING YOGA WITH BHARATA NATYAM

BY N. HARIHARAN

Performing on the prestigious auditorium of the Shanmukhananda Fine Arts & Sangeetha Sabha is the cherished desire of every talented, accomplished performer of music and dance. Some achieve their ambition early in life. Others after decades of public performances and winning accolades of connoisseurs, critics and the art-loving public.

home to the viewers the stylistic grace and aesthetic aspects of the Pandanallur school of Bharata Natyam.

An astute critic of "The Times of India", an ardent admirer of the Pandanallur school, S. V. Vasudev, who left the world two decades ago, has commended the "authority and authenticity" of her training in the tradition after witnessing her first performance at the NCPA, Mumbai. A hard-to-please critic, Vasudev, was impressed with her multifaceted presentation of the Ramayana in its essentials in the Sabdam repertoire. Her "well accentuated, crystal clear depiction of poses and movements" engrossed him "with the depth of her creative presentation".

It was G.S. Paul of The Hindu, Chennai, whose curiosity was aroused by the close similarity between "Adavus" and "Asanas" he noticed in a lecture- demonstration by Vasundhara who interacted with her as a review-writer and wrote first of her synthesising yoga and Bharata Natyam. The adaptation of "Suryanamaskar" in "Alarippu" the "Ardha Dhanu Asana" used too depict all the 14 "lokaas" (worlds) the "Uddhita Padangushta Asana" employed in the "Tandava Adavus" the "Veerabhadrasana" in Matsyavata - all were noted by Paul who felt they provided an extra elegance to the conventional Bharata Natyam.

Leela Venkatram of The Hindu in later years wrote, "Vasundhara" has an individualistic style which has drawn inspiration from "yogasana".



Dr. Vasundhara

After facing the foot lights for 30 plus years on many forums in various places, Dr Vasundhara Doraswamy hailing from Mysore, got the opportunity to present her talents to the discerning members of the Shanmukhananda Sabha last March at a programme co-sponsored by the Vasundhara Performing Arts Trust and the Sabha. It was indeed an enthralling recital which brought

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A striking aspect of her leg movements was the softness of the footwork, particularly the feather-touch stamping throughout the performance. The danseuse attributed this ability too to the various movements she could accomplish with yoga.

Vasundhara says that it is very important for a successful performing artiste to be at a fitness level that enables him or her to do "Nritta" at the same degree of intensity and let "Abhinaya" flow freely overpowering the constantly produced fatigue. This can be achieved according to her, by regular practice of yoga. To put it in her words,

"The initial concern of a dancer is simply to improve body flexibility. The body is as young as it is flexible. The yogic exercises focus on the health of the spine, its strength and flexibility. It is the spinal column that houses the nerves, the telesystem of the body. By maintaining the spine's flexibility and strength through exercise, blood circulation is increased and the nerves are nourished with nutrients and oxygen. The 'Asanas' also keep trim the internal organs and the endocrinal system."

Traditionally, yogis practise "Suryanamaskar" (salutation to the sun god) before the 'Asanas'. Although there are many 'Asanas' detailed in the scriptures, the practice of 12 basic postures bring out the essence of the system and give its major benefits. To list them: 1. Head-stand (*Sirashasana*) 2. Shoulder-stand (*Sarvangasana*) 3. Plough pose (*Halasana*) 4. Fish pose (*Matsyasana*) 5. Forward bend (*Paschimotanasana*) 6. Cobra pose (*Bhujangasana*) 7. Butterfly pose (*Shalabhasana*) 8. Spinal twist (*Matsyendrasana*) 9. Crow pose (*Kakatasana*) or 10. Peacock pose (*Mayurasana*) 11. Standing forward bend (*Padahasthasana*) and 12. Triangle pose (*Trikonasana*).

Swami Vishnu Devananda says Yoga is much more than the mechanical movements and exercises cited in the numerous modern systems of physical culture. Yoga regards the body as a vehicle for the soul on its journey towards perfection. Yogic exercises are designed to develop not only the body but also broaden the mental faculties and spiritual capacity.

Sydney Srinivas felt convinced by Vasundhara's assertion that Bharata Natyam has a lot to learn from Yoga "which purifies the body from inside as well as corrects the posture." Her yoga background has certainly helped her to show the parallels and similarities between asanas in yoga and postures in dance.

The institution "Vasundhara Performing Arts Centre" Mysore, founded by her, grooms young talents in Bharata Natyam and yoga. Her disciples are a legion spread over different parts of the world. The institution organises three festivals in Mysore every year - Pallavotsava, Natarajotsava and Parangathotsava where younger generation performers are featured and outstanding artistes are honoured.

Vasundhara herself won accolades and encomiums from an early age. She is the youngest recipient of "Karnataka Kala Tilak" the prestigious award from the Karnataka Sangeetha Nritya Academy. She has won the Karnataka State Rajyotsava award besides "Natyajyoti" from an Australian Organisation and the "Millenium award" in the U.S. An "A" grade artiste of Doordarshan, she is a member of the audition committee of Doordarshan. She is also a member of the expert committee for Bharata Natyam set up by the department of culture, Government

of India. She is also on the selection committee for dance studies of Mysore University.

Vasundhara has a penchant for an interdisciplinary approach fostered by her academic background. She has a post-graduate degree in Folklore and a doctorate for her thesis "Bharata Natyam and Yoga". She has an innovative spirit and is singular in adapting Yakshagana music to Bharata Natyam in her production "Panchali". Another daring choreographic success was her rendering Sama Veda chants in Bharata Natyam idiom at the Athirudra Mahayajnam, organised at the Mammiyoor Sri Mahadeva temple, Guruvayur. She interpreted with ease in lucid "Sanchari Bhava" the nine Vishnu Suktas in Sama Veda featuring Vishnu, Agni, Kavi, Drisyaroopa, Vamana, Sarvavyapta, Nithyatva, Viswaroopa and Sakthi.

For all her achievements, Vasundhara is a very modest person who speaks only briefly about herself. To some questions this writer put at a short meeting, her answers were to the point. Thus ran the query-answer session:

Q: How did you get interested in dance?

A: Even as a child I had exhibited an exceptional flair for dance. So my parents sent me to the dance school. At the age of five, I got a gold medal at the Dasara competition. This is a great inspiration.

Q: Who was your first guru? From whom else have you learnt?

A: I was initiated into Bharata Natyam by guru Abhinaya Shiromani Rajaratnam Pillai, but before that, I learnt Kathakali from guru K. Muralidhar Rao, Shantala awardee, Karnataka.

Q: How long you have been performing? What has been the audience responses over the years?

A: For the past 40 years. The response from the audience

both in India and abroad has been really a source of inspiration for me. Wherever I have performed I have seen that the auditorium was packed to its capacity, once the people came to know about my performance in advance.

Q: What are the distinctive features of the Pandanallur school of which you are an exponent?

A: Pandanallur School is specially noted for the clear-cut crisp, aesthetic, technically correct, elastic and energetic movements, rhythmic patterns, firm poses, ingenious choreography and subtle expressions. The jathis' postures are extremely elegant.

Q: You are both a teacher and performer. How are the learning attitudes and application of today's students? Are they able to learn fast and practise the learnt portions at home to progress in the field despite today's heavy academic curriculum and other distractions?

A: I am a teacher, performer, choreographer, organiser and promoter. Generally, the attitude of the students is good. They learn fast because most of them are intelligent. They also have more facilities like tape-recorder, video camera, which enable them to learn fast. Some of them are highly devoted and dedicated to this art.

Q: The learning of yogic "Asanas" and doing them regularly, according to you, helps the dance artistes to maintain their figure supple, and keep good health. You are known for infusing Yoga into Bharata Natyam. Have you succeeded in creating interest in Yoga among dance students?

A: Yoga is compulsory for all my students. Most of the dancers practise yoga now-a-days, which shows their interest in this discipline.

Q: For promotion and propagation of the dance art, the promising artistes should get good performing opportunities to present their talents. Are the Sabhas in the South and in the cities of the North encouraging adequately talented performers? Do you feel the traditional Indian arts can survive the onslaught of Western culture spreading in the cities?

A: Sabhas are doing a lot of service, but now-a-days most of the South Indian Sabhas have a commercial approach to young dancers. I am sure, our traditional arts can survive the onslaught of Western culture, because they are organic in content and form. They will continue to grow only.

Book Review

VISTAS OF VYYACHERI BROTHERS

Compositions of Vyyacheri Maha Vaidyanatha Sivan and his elder brother Ramaswamy Sivan.

Compiled by M. N. Srinivasan. Printed by Rajan & Co. Printers, Chennai. December 2001, Price : Rs. 150/-

"*Endaro Mahanubhavalu Andariki Vandanam*" - the musical dedication to the 'Maha Vidwans' is impressive.

It is a well-known fact that Saint Tyagaraja's Gurukula was a great institution by itself. It was not only a Gurukula that groomed numerous sishyas but also one where the seeds of the present-day institutionalised coaching sans syllabus and time-framed schedule were sown. Many a sishya who came out of it owned their own Gurukula and themselves became composers besides shining as musicians of eminence. There is no comparison to the rich lineage of Tyagaraja Sishya Parampara.

Among the 'greats' of the Saint's disciples, Manambuchavadi Venkatasubbiar was one whose disciple Vyyacheri Vaidyanatha Sivan rose to the eminence of a 'Maha' (great) musician and who was hailed and respected by one and all and who reached the pinnacle of musical excellence even as a lad of 9.

Among the many musicians of the post-Tyagaraja era Vyyacheri Brothers, Ramaswamy Sivan and Vaidyanatha Sivan, made a unique duo. Both were composer-musicians but the elder Ramaswamy excelled in literature too while the younger revelled in musical improvisation and extemporisation. Together they made a duo enriching the concert-repertoire with compositions of lyrical excellence and musical magnificence.

Maha Vaidyanatha Sivan had been what Mozart was to Western music. Both were precocious, their rise to fame was meteoric and they remained at top for ever. It was 'Chakravakam', a Raga not much in vogue then which spiralled young 'Vaitha' to the status of 'Maha'. His voice had a prodigious compass extending from Anumandhra Panchama to Ati Tara Shadja - the range of a modern Veena. He sang on 5 Kattai Sruti in natural voice with great ease. His voice had a charming ring, a felicity and fluency that could be the envy of any Vidwan. But none envied him; only applauded him for he was a born genius, a child prodigy who could meet any 'musical exigency' with the poise of a mature exponent. He was a pure classicist. He could sing six speeds (Shat kala); and employ a stretch of Brikkas and Gamakas in surpassing speed. But never did he use his talent and skill for sheer technical display. They were so finely infused and etched in his musical delineation.

Maha Vaidyanatha Sivan's *magnum opus* the *Melaragamalika Pranatati* garlanding the 72 Melakarta is unsurpassed for the lyrical and musical excellence. Each Raga dovetails into one another, the Chittaswaras highlighting the Raga and the smooth shift. His Simhanandana Tala Tillana, *Gowri Nayaka* (Kanada) is also a veritable unique piece.

This compilation brought out with care and reverence by M. N. Srinivasan, the great grandson of Maha Vaidyanatha Sivan, copiously gives a brief but crisp biographical sketch of the 'Sivan' Brothers (Ramaswamy Sivan and Vaidyanatha Sivan) who together took music to great heights in lyrics and enunciation.

Very orthodox and never swerving from his daily ritual and routine, Maha Vaidyanatha Sivan's habit of having the Tambura twanged an hour in advance at the concert venue and throughout till the conclusion had a unique aura. His conviction that the whole atmosphere was surcharged with 'Nada' the musical sound waves of well-tuned Tambura, well before the actual concert started and those gathered could pleasantly settle down in anticipation for a melodious evening was very true and he proved everytime that his concerts in such environment enthralled the audience and captivated them. He was perhaps the only one who took time off during the concert for *Sandhya Vandanam*. (he would never miss his routine) and during that 'interval' (not like the one that is observed today when the stage is emptied) the Tambura would be continued to be twanged and the whole venue would be pervaded with Nada. It was an ideal mode of keeping the concert atmosphere intact and the impact on the audience undisturbed.

The list of Sishyas Maha Vaidyanatha Sivan groomed reads as the 'who's who', each an eminent maestro. Umayalpuram Swaminatha Iyer, Palakkad Anantharama Bhagavathar, M. S. Sabesa Iyer, Saktharam Saheb, Vasudevanallur Pallavi Subbayya Bhagavathar, Pazhamaneri Swaminatha Bhagavathar, 'Poochi' Srinivasa Iyengar were among the 'eminent'.

The compilation comprises 27 compositions of the Brothers, with notation, including the famous Pada Varnam *Pankajakshipai* (Kambhoji) which bristles with Raga Bhava Swarashara and the unique Simhanandana Tala Tillana "*Gowri Nayaka*" (Kanada) and two mere Tillanas 5 with lyrics only and 9 Pallavi's in time-honoured Ragas but complex Talas. Besides the *magnum opus* the 72 Mela Ragamalika finds a pride of place with notation.

Of the compositions listed there are three Tillanas, two in Simhanandana, in Kanada and Kalyani Ragas respectively. While the composer of Kanada is Maha Vaidyanatha Sivan, that of other not given. There is another Tillana in Vasantha--Rupakam, the excellence of the Charanam of which inspired Ramaswami Sivan to compose a fresh Kriti incorporating that Charanam as a second one.

Overall a majority of compositions are of Ramaswami Sivan's, a few of his younger brother's but the 'Maha's' Mela Ragamalika steals the thunder.

There is an elegant fluency in the notation, that one well-conversant with a Raga and its nuances could learn from it. Compositions like *Pahimam Sri Raja Rajeswari* (Janaranjani), *Neekela Dayaradu* (Sarasangi), *Inimelayinum Undan* (Darbar) *Ekkalathilum Maravene Natakurinji*, *Tudi Seydidu* (Bhairavi), which have been in concert circuit, though not frequently, speak of composer Ramaswami Sivan's musical efficacy. The rest, one can rest assured, would add a wealth to any teacher-performer's repertoire. But one should make sure that these *wealth* should not be learnt today, sung from script tomorrow, and forgotten day after. They are *Sangita Nidhi* for posterity, to be memorised, sung with absorption and aplomb so that the 'Maha' compositions are properly propagated and preserved and the sishya Parampara of the Saint Bard of Tiruvayyaru etched in golden letters in the annals of history.

R. S.

Tribute

TO BE PURE IS TO ACHIEVE ART

K. V. Narayanaswamy's demise is an irreparable loss to people who cherish a lifetime attachment to Karnatic Music of the purest kind. To be in love with a purer form of Classical Music does not mean 'to be in the orthodox camp'. Pure music is difficult to achieve. The more one involves in a chosen area of music the purer will be the outcome. For that one has to resist all kinds of persuasions from the market. Market and media are promoting only that which is fast changing, trendy, light, easily accessible, and selling. To be pure one has to forget all selling points and to turn a deaf ear to all the bravos from the gallery. On the contrary, if you have media back up, then you need not really be an artiste of high caliber, you need only to play act to the satisfaction of the media. That is the custom of the day. In this context, pure music is a counter-current phenomenon and an approximation to truth in its own way; it is a rebellion in defence of truth. Everything so far said was to stress the importance of KVN, (as he was affectionately called by his admirers), who was one of the foremost proponents of pure music we ever had.

Born and brought up in a family of musicians, KVN had the opportunity to learn music from the best tutors and fortunate to be in the company of top singers. The big leap in his self-formation was his entry into the schooling of the great Ariyakkudi Ramanuja Iyengar. Ariyakkudi was one of the best singers of those times. And also Ariyakkudi was the architect of the current concert pattern. KVN grew up under his great style and tutelage.

Every individual musician has his or her own area or facet of specialisation as per his or her aptitude or interest and would strive hard to attain mastery in that. However, no one can cover the entire gamut of music. Everyone has to choose his or her special area. One can confidently say that KVN chose the Manodharma aspect of music as his path where he deployed his powerful imagination, mellifluous voice and the keen sense of tonal beauty.

Two Phases of KVN

KVN had two phases in his four decades long career as a vocalist. In the early phase, during 'sixties' and 'seventies of the last century' the young KVN was a great explorer of the finer aspect of Ragas.

He was a Niraval specialist at that time. Elaborate rendition of Niraval, more in slow tempo than in fast tempo, was his hallmark. His Niravals were mostly in the upper octave; he was quite at home around the upper octave Panchama. His voice gained special sonority in high pitches. Some of the tapes, which testify to the quality of his early concerts, are still available with some of his admirers who took pain to record and preserve his best moments. His Swara rendition too had something unique in it.

In his later phase KVN showed his preference, rather liking, for more balanced singing. His concerts became more a pedantic exhibition of inexhaustible repertoire of Kritis than a reflective-exploratory type. Whenever he sang in Kerala he used to include Krithis of Swati

Tirunal, Thulaseevanam, and other eminent Malayali composers. He used to change his selection according to the taste of the audience.

A great person

What was so special about him was his openness and fearlessness for the consequences. Once when an interviewer asked his opinion about the quality of K. J. Jesudas' Karnatic concerts, he praised Jesudas' quality of voice but recommended a two-year thorough and careful learning in Karnatic music. That was when nobody dared to criticise Jesudas because of his domineering presence and popularity, and also because it was difficult to continue comfortably in the market and disturb the power hierarchy at the same time. KVN did this not because he was a rebel but because he was a musician to whom nothing mattered other than music.

It is also said of him that he had joined Gandhiji's freedom struggles quitting music for a few months when he was the disciple of Ariyakkudi. This shows how an uncorrupted and socially committed soul he was.

With his demise we have lost an unwavering dedicated musician and an inimitable person having a rich investments in the securities of Karnatic Music system.

-Mukundanunni



Kinnari pays her tribute :

It was way back in 1964. The First East-West Music Conference was on in Delhi. World renowned musicians, musicologists, academicians had assembled and the conference main theme was to find a common ground of world rhythms and compile a Dictionary of Technical Terms of world rhythms and drums.

Amidst discussions and other musicological paper-presentations, a cryptic and very pertinent question was raised-if the Indian percussion artistes had interacted, whether the technical terms of Karnatic and Hindustani percussions - the Mridangam 'Sollus' and Tabla 'Bois' have been compiled; and none could reply as the Laya Titans of North and South, Ustad Ahmed Jan Tirakhwa and the Mridanga maestro Palghat Mani Iyer who were present were silent. It devolved on Dr. V. K. Narayana Menon to admit paucity of any efforts towards such national compendium.

More interesting and enlightening was the evening session where maestros performed. The evening was Palghat Mani Iyer's Mridangam solo to the accompaniment of Palghat K. V. Narayanaswamy's Pallavi. To a query asked by Tirakhwaji and another Russian musicologist Dr. Nabakov, Mani Iyer's reply was just a 'beat' on the 'Valanthalai' - (right side) and a 'Gumkara' on the left. The Nada that pervaded the whole auditorium! No words can express! "Wah!" echoed through the place. That was the answer to the queries. Need it be said that the day was Palghat duo's, the middle aged - Vocalist "accompanying", rather providing the launchpad, for the elder titan to take off on his Laya Solo? The Nalu Kalai Pallavi that Palghat K. V. Narayanaswamy rendered followed by, Palghat Mani Iyer's Thani was the talk of the town for

some time.

Not many knew then that Palghat Mani Iyer had been KVN's mentor before he entered Anyakkudi Ramanuja Iyengar's Gurukul. KVN as Narayanaswamy was popularly known, was one among the popular trio of Ariyakkudians (KVN, B. Rajam Iyer and Madurai Krishnan), and he was also a prized disciple of the Margadarshi. More. He belonged to a Sangeetha Parampara. This fourth - generation scion had his initiation in music from his grandfather Narayana Bhagavathar and proceeded to train from father Viswanatha Bhagavathar before coming under the wings of Anyakkudi. He had stints of training under C. S. Krishna Iyer and Papa Venkatrama Iyer. He absorbed much from Musiri Subramania Iyer's Bhava - laden delineation.

KVN, no doubt, was the "musical heir" of Ariyakkudi. But he was far above being a mere 'carbon-copy'. Following his master's cutcheri pattern, he stood out for his originality, imagination and individuality. The "Janaranjaka" style introduced with emphasis on Madhyama Kala (middle-tempo) rendering by the Margadarshi was, KVN initially feared, beyond his voice potential, and he carved a style of his own with Vilambam, Saukhyam and Sruti Suddham as his vital strength. KVN's oneness with Sruti, his robust vocalism in Vilambam, his involvement with the subtle musical nuances and Raga - Sahitya Bhava gave his music a depth, finesse and impact.

Mention any Raga, he was an adept in the Alapana, Niraval? yes, it was his forte too. As for Kalpana Swaras he served both Sarvalaghu and Kanakku Swaras. There was a totality of musicianship in him. *Tyagaraya Yoga Vaibhavam* (Ananda Bhairavi) glowed in its yati aesthetics; *Varugalamo Ayya* (Manji) moved the audience; the stately *Subramanyaya Namasthe, O! Rangasayi, Tiruvadi Charanam* (all in Kambhoji), his Ragamalika Pallavi: *Sankarabharananai Azhathodi Vaa Kalyani Darbaaurukku*, the other master-piece, *Chakkaga Nee Bhajana*, the Todis, Kalyanis, Bhairavis, Bhooshavali, Hamsanandi, the Viruttam & Slokas the list is endless, all had his stamp and one cannot erase it from mind.

That he was a traditionist was beyond doubt. He did not believe in innovation. What one should strive for is to polish what one learnt and give it an individual flavour. That perhaps was what he would accept as 'innovation'; and that would be a herculean task for the modern talents who revel in making a 'kichdi' of styles and singing straight from the script!!

A traditionist and a disciplinarian at that he naturally was a teacher *par excellence* too. During his two decades of service in the Government College of Carnatic Music at Chennai he trained quite some sishyas who have become teacher - performers. He had besides concert tours, teaching stints abroad too, in Wesleyan University and at Berkeley. His wife Padma and daughters Ramaa and Anuradha are his disciples too; and they are sure to carry the Parampara on the fifth generation.

In this age of electronic gadgets, especially Tambura, KVN has been very particular in using the Tambura. Nothing compared to aligning your voice to Tambura he used to say. Reminiscing about her Guru at College, Radha Santhanam says that he insisted on each one being trained in tuning and twanging the Tambura and it is an art by itself. Perfect alignment was something he was very particular about and it is given to a chosen few only. In KVS demise we have lost a grand-master, a total musician.



Sri Shanmukhananda

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PROGRAMMES FOR MAY, JUNE, JULY & AUGUST 2002

Saturday 11-5-2002 6-00 p.m.	Shri M. K. SANKARAN NAMBOOTHIRI & PARTY	- VOCAL RECITAL
Sunday 12-5-2002 6-00 p.m.	Shri Maharajapuram S. RAMACHANDRAN Shri V. V. RAVI Shri Mannargudi A. EASWARAN	- VOCAL - VIOLIN - MRIDANGAM
Saturday 8-6-2002 6-00 p.m.	"ELLORUM SIRIKKALAM" by SUPRIYA THEATRES & FINE ARTS (Nellai Mani & Friends)	- TAMIL DRAMA
Sunday 9-6-2002 6-00 p.m.	Shri S. P. RAMH & PARTY This Programme is sponsored by SHRIRAM GROUP OF COMPANIES, Mumbai	- VOCAL RECITAL
Sunday 23.6.2002 6.00 p.m.	A Short Film "IN MEMORY OF FRIENDS" by Anand Patwardhan	
Saturday 13-7-2002 6-00 p.m.	"TAMIZHAN" Cast featuring Vijay, Priyanka Chopra, Vivek, Revathi and Nasser.	- TAMIL FILM
Sunday 14-7-2002 6-00 p.m.	"DEVI RAGAMALIGAI" & "KALIYUGA VARADAN AYYAPPAN" by NIRUPAMA ARTS & CULTURAL SOCIETY	- DANCE BALLET
Thursday 15-8-2002 7-00 p.m.	"SAGA OF A POET" - Subramania Bharati	- TAMIL DOCU MENTARY FILM
8.15 p.m.	Patriotic songs by Shanmukhananda Sangeetha Vidyalaya Faculty & Students.	

(Contd.)

Sunday
18.8.2002
6-00 p.m.

Shri B. V. BALASAI
Shri R. V. RAGHAVENDRA RAO
Shri R. RAMESH
Shri B. PURUSHOTHAMAN

- FLUTE
- VIOLIN
- MRIDANGAM
- KANJIRA

Venue: SRI SHANMUKHANANDA CHANDRASEKARENDRA SARASWATHI AUDITORIUM

TALENT PROMOTION CONCERT

Saturday
18-5-2002
6-00 p.m.

Ms. S. RAMYA
Shri S. VIJAYARAGHAVAN
Shri Kumbakonam SARAVANAN

- VOCAL
- VIOLIN
- MRIDANGAM

Sunday
19-5-2002
6-00 p.m.

Ms. VASUDHA RAVI
Shri L. RAMAKRISHNAN
Shri K. PRASAD

- VOCAL
- VIOLIN
- MRIDANGAM

Saturday
15-6-2002
6-00 p.m.

Ms. K. SANGEETHA KALA &
Ms. K. RAJYALAKSHMI
Shri K. V. KRISHNAN
Shri SHYAM KUMAR

- VOCAL
- VIOLIN
- MRIDANGAM

Sunday
16-6-2002
6-00 p.m.

Smt. RADHA VENKATARAMAN
Smt. SRILAKSHMI VENKATARAMANI
Shri J. BALAJI

- VOCAL
- VIOLIN
- MRIDANGAM

Saturday
20-7-2002
6-00 p.m.

Ms. I. SWARNAMAYEE
Shri DINKAR
Shri T.P. BALASUBRAHMANYAM
(Ms. Swarnamayee is disciple of Shri D. Seshachari (Hyd. Brothers))

- VOCAL
- VIOLIN
- MRIDANGAM

Sunday
21-7-2002
6-00 p.m.

RAGAM SISTERS
Ms. SIVARANJANI & Ms. NALINAKANTHI
Ms. RANJANI RAMAKRISHNAN
Shri SHYAM SUNDER
(Ragam Sisters are disciples of Sangeetha Kala Acharya Shri S. Rajam)

- VOCAL
- VIOLIN
- MRIDANGAM

Sunday
11-8-2002
6-00 p.m.

Ms. RAJESHWARI &
Ms. SRIRANJANI
Shri B. ANANTHARAMAN (RAVI)
Shri S. SHANKARANARAYANAN
(Rajeshwari & Sriranjani are disciples of Shri Pandanallur Shri Chandrasekhar)

- VOCAL
- VIOLIN
- MRIDANGAM

Venue: JASUBHAI CONVENTION HALL, TOWER BLOCK (6TH FLOOR)

WOMEN'S WING

QUARTERLY MEET - JUNE

Look Forward to quarterly meet.

A programme on 'CONSUMER AWARENESS & RIGHTS' by the Consumer Guidance Society of India on Saturday, 22nd June, 2002 at 5.00 p.m. at the Jasubhai Convention Hall.

DRAWING & PAINTING COMPETITION

Women's Wing of the Sabha has organised FABER-CASTELL INTER SCHOOL DRAWING & PAINTING COMPETITION on June 29 and July 6, 2002 at 10.00 a.m. Forms available at Sabha's office.

VIJI IYENGAR
Convenor

EYE TREATMENTS AND OPERATIONS AT MINIMUM COST

Members are aware that the Sabha, in association with Aditya Jyot Eye Research Institute has set up "Sri Shanmukhananda Aditya Jyot Eye Institute" (SAJEI) at its Jasubhai R. K. Shah Medical Centre in June 2001.

The SAJEI has opened an eye OPD, where a complete examination of the eye for Refraction, Orthoptics and for detecting Glaucoma, Cataract, Corneal affections, Diabetic Retinopathy, Macular Degenerations etc., is carried out at a very low cost of Rs. 30/- per month so that a larger section of the society is benefited. More than 2000 persons have so far been benefited. For members, the payment is only Rs. 20/- per month. Against this payment, the person can avail of consultation for one full month.

SAJEI has also since opened a State of the Art operation theatre where various kinds of eye surgeries such as Cataract, Glaucoma, DCT, DCR, Squint eye etc., are being performed. Here also the charges for operations have been fixed keeping in mind that the benefit of modern technology should be available to all sections of the society at a reasonably low cost.

Sabha desires that members in need should take advantage of the above facility. Contact Sabha's Medical Centre between 9-00 a.m. & 5-00 p.m., Monday to Saturday.

N. PARAMESWARAN
Convener, Medical Centre

SYSTEM OF MEMBERSHIP RENEWALS & REFUNDS

Members are requested to note the following:

1. Membership for the year 2002-03 should be renewed between 1st April 2002 and 30th June 2002 (subscription amount Rs. 500/-) and the new Membership Card collected.

2. Members who have paid in excess in the previous year may kindly pay only the difference amount, after verifying the amount payable with the office.
3. Concessions for Senior Citizens will be given only against valid proof of age.
4. Concessions can be availed on 3 years and 5 years block payments.
5. For cancellation of membership and refund of deposit, members should not be in arrears and they should send in their written requisition along with the Membership Card. Refunds will be made only by cheque within a month of receipt of application.
6. Membership numbers have been changed for administrative reasons.

VIJJI IYENGAR

Convenor, Membership Sub-Committee

V. S. AMARNATH SURY - V. RANGARAJ

Hon. Secretaries

SRI SHANMUKHANANDA NATIONAL EMINENCE AWARD FUND & MEMBERS WELFARE FUND

Attention of Members is drawn to letter dated 24th October, 2001 addressed by Shri V. Shankar, President of the Sabha to all the members informing of setting up of **Sri Shanmukhananda National Eminence Award Fund & Members Welfare Fund**, thus taking the activities of the Sabha to new dimensions and greater heights.

Sri Shanmukhananda National Eminence Award Fund

Sabha is glad to inform members that the Corpus Fund for Sri Shanmukhananda National Eminence Award has taken a headstart with a donation of Rs.10.05 lakhs. This Award, to be given in the field of Music of all forms and origin; Dance; Theatre and Fine Arts Promoters, carries a cash prize of Rs. 1 lakh, a silver lamp, a bronze Shanmukha icon and a shawl. It has also been decided to confer 'Shanmukha Shree' to emerging artists, one each in the field of music, dance and drama. The award carries a cash prize of Rs. 25,000/-each, a bronze Shanmukha icon, a citation and a shawl.

Members Welfare Fund

Members Welfare Fund has also been established to provide, amongst other things, medical assistance, grants to members in dire needs, and also take steps to promote members' participation in the programmes exclusively held for them. It is also proposed to have a 'Members Day' preferably the Sabha's foundation day. In addition to fun, frolic and feast, a free comprehensive health check up for members is planned. Several other schemes to benefit the members are also under consideration. The Members Welfare Fund has already secured a donation of Rs. 1.0 lakh.

Appeal

Whilst a good beginning has been made in receiving donations for the Corpus, more funds would be needed to effectively and successfully implement the ambitious programmes and activities listed above. Members are requested to donate any amount to augment the Corpus. Cheques may be drawn in favour of "Sri Shanmukhananda Fine Arts & Sangeetha Sabha", the forwarding letter clearly stating the head under which the donation should be received.

Looking forward to your wholehearted support.

V. S. AMARNATH SURY - V. RANGARAJ
Hon. Secretaries

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)

Music Competition - 2001- 2002 - List of Prize Winners

S.No.	Title of Endowment / Memorial	Prize Winners
VOCAL :		
1.	Shri B. V. S. Iyengar Memorial (Instituted by M/s. Iyengar & Co.) (Age 10 - 15 years)	I. Kum. Sreelaxmi Pillai II. { Master Karthik Suresh & Kum. Vimarshini Jairam III. { Kum. B. N. Chinmayee & Master Yogesh Padmanabhan Consolation Prize { Kum. Aparna Sundararaman { Kum. Jinsha Nanu
2.	Smt. Dharmambal Subramanian Endowment (Instituted by Smt. Pasupati) (10 - 12 years - Varnams only)	I. { Master Karthik Suresh & Kum. Uttara Ramachandran II. { Master Tejasvi S. Kum. Sowmya Sivaramakrishnan III. { Kum. Vimarshini Jairam & Kum. Krithika Subramaniam
3.	"Dasaranama" (10 - 15 years)	I. Kum. B. N. Chinmayee & Master Karthik Suresh II. Kum. Uttara Ramachandran & Master Vignesh Ishwar Consolation Prize { Kum. Suchitra Sundaram & Kum. Aparna Suresh
4.	Smt. Lakshmi Gopalkrishna Memorial (Instituted by Shri R. Gopalkrishna - "RGK") (10 - 15 years) - 5 Prizes - SILVER LAMPS	Kum. Uttara Ramachandran Kum. Suchitra Sundaram Kum. B. N. Chinmayee

S.No.	Title of Endowment / Memorial	Prize Winners
VOCAL (Contd.):		
4.	Smt. Lakshmi Gopalakrishna Memorial (Instituted by Shri R. Gopalakrishna - "RGK") (10 - 15 years) - 5 Prizes - SILVER LAMPS	Kum. Sreelaxmi Pillai Kum. Vimarshini Jairam
5.	(i) Smt. Vijayalakshmi Nathan Endowment (Instituted by Shri R. S. Nathan) (Age 15 - 28 years) (ii) Smt. N. Lakshmi Endowment (Instituted by Smt. N. Lakshmi)	Appreciation Prize : Kum. Aparna Kannan
6.	Kalki Memorial (Instituted by Shri T. Sadashivan) (ii) Smt. Narayani Haridasan Memorial (Instituted by Shri H. Shankar) (10 - 16 years for Bharatiyar Songs)	I. Kum. Shweta Srinivasan II. Kum. Warsha Easwar
7.	(i) Karugudi Sankara Iyer Memorial (Instituted by Sankar Iyer & Co.) (ii) Shri K. Gopalachari Memorial (Instituted by Shri S. K. Iyengar) (16 - 28 years - for Papanasam Sivan Composition)	Appreciation Prize : Kum. Anuthama Subramanian
8.	(i) Shri R. V. Murthy Endowment (Instituted by Shri R. V. Murthy) (ii) Smt. Alamelu Mangal Memorial (Instituted by Shri S. K. Iyengar) (For Purandaradasa compositions)	I. Smt. Vijayalakshmi Rangarajan II. Kum. Kavita Jayaraman III. Kum. Aparna Kannan
9.	Smt. D. K. Pattammal Endowment (Instituted by Dr. V. V. Srivatsa) (For Tyagaraja Pancharatnas)	I. Smt. Sowmya Gopal Neelakantan II. Kum. Sowmya Anand III. Shri K. Subramania Iyer

S.No.	Title of Endowment / Memorial	Prize Winners
VOCAL (Contd.):		
10.	(i) Shri S. R. Kasturi Endowment (Instituted by Shri S. R. Kasturi) (ii) Shri P. R. Krishnaswamy Memorial (Instituted by Shri S. K. Iyengar) (iii) Shri Maharajapuram Santhanam Endowment (Instituted by Maharajapuram Viswanatha Iyer Trust for Tyagaraja Kritis)	I. Shri N. D. Vijaykumar II. Kum. Anuthama Subramanian
11.	Shri S. Kandaswamy Memorial (Instituted by Shri S. Ramani) (For Koteeswaran Iyer Kritis)	Appreciation Prize : { Kum. Srividya S. S. Kum. Kavita Jayaraman
12.	Smt. Karuganti Sathyavathi Memorial (Instituted by Shri Hanumantha Rao)	I. Kum. Sheetal R. II. Kum. Radhika Sharma
13.	Smt. D. K. Pattammal Endowment (Instituted by Dr. V. V. Srivatsa) (For Shri Muthiah Bhagavathar Kritis)	I. Kum. Sheetal R. II. Kum. Aparna Kannan III. Smt. Vijayalakshmi Rangarajan Consolation : Shri K. Subramania Iyer
14.	(i) Maharajapuram Viswantha Iyer Memorial (Instituted by Maharajapuram Viswanatha Iyer Trust) (ii) "Karachi" Rajagopalan Memorial (Instituted by Smt. Lakshmi Rajagopalan for Alapana)	I. Shri N. D. Vijaykumar II. Shri Shivkumar A. III. Kum. Anuthama Subramanian
15.	Smt. Latha Sunderrajan Endowment (Instituted by Shri N. Sunderrajan) (For Swarajathis of Sri Syama Sastri)	Appreciation Prize : Kum. Subha Sowmyan & Kum. Radhika Sharma

S.No.	Title of Endowment / Memorial	Prize Winners
VIOLIN :		
16.	(i) Dhannambal Subramanian Endowment (Instituted by Smt. Pasupathi) (ii) Lalitha Bhat Memorial (Instituted by Dr. Bhat) (10 - 12 years - Varnams only.)	I. Kum. Vimarshini Jairam II. Master Tejasvi S. III. Kum. K. Shweta
VEENA :		
17.	(i) Kum. Sharada Krishnan Memorial (Instituted by Shri K. S. Krishnan) (ii) Mullaivasal Natarajan Endowment (Instituted by Smt. Lakshmi Natarajan) (Group I — 10 - 15 years)	I. Kum. Divya Narayan II. Kum. Poorvajah Neelam III. Kum. Parvathi Ranganathan
MRIDANGAM :		
18.	Shri Vellore Ramabadrana Endowment (Instituted by Shri Vellore Ramabadrana) (Group — I Age - 9 - 13 years)	I. Master L. Bharatha Rajan II. Master Santhosh Mani
19.	T. S. N. Percussion Art Centre's Endowment (Instituted by Shri T. S. Nandakumar) (GROUP II AGE 13 - 18 YEARS)	I. Master Prasad Balan II. Master Krishnaraj Hariharan & Master V. Srikanth
TABLA :		
20.	(Group I — Age : 10 - 15 years)	I. Master Arjun Kemmo II. Master Doshi Chinmay H. <i>Consolation : Master Nayanesh R. Pimple</i>

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)

Sangeetha Vidyalaya — Scholarship Awards — 2001 - 2002

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of Teacher
VOCAL/CARNATIC :			
1.	Sri Suryasekhara Iyer Memorial (Instituted by Shri P. S. Sitharaman)	Kum. Chitra Krishnamoorthy	Shri P. G. Viswanathan
2.	Indian Bank Endowment (Instituted by Indian Bank)	Ku. Chitra Krishnamoorthy	Shri P. G. Viswanathan
3.	Sri Muthukrishna Yathindra Memorial (Instituted by Shri Seerkazhi Sundaresan)	Kum. Sheetal R. Kum. Sheetal R. Kum. Smrithi S.	Shri P. G. Viswanathan Shri P. G. Viswanathan Shri P. G. Viswanathan
4.	Indian Bank Endowment	Kum. Smrithi S.	Shri P. G. Viswanathan
5.	Shri M. V. Shankar Memorial (Instituted by Shri N. V. Brangi)	Kum. Deeptha	Smt. Prema Krishnan
6.	Indian Bank Endowment	Kum. Deeptha	Smt. Prema Krishnan
7.	Shri Jayaram Mani Endowment (Instituted by Shri Jayaram Mani)	Master Prashanth V.	Smt. Radha Santhanam
8.	Indian Bank Endowment		
9.	Smt. Kalyani Sharma Endowment (Instituted by Smt. Kalyani Sharma)		
10.	Radhika Ganapathy Endowment		
11.	Trichy Swaminathan Bhagavathar Endowment (Instituted by Trichy Swaminatha Bhagavathar)	Master Tejasri S.	Smt. Radha Santhanam
12.	Kambanguadi Kamalambal Venkatramiar Memorial (Instituted by Shri V. Athmanatha Iyer)		
13.	Lakshmi Easwar Memorial (Instituted by Shri T. N. P. Easwar)	Kum. Prabha Saranathan	Smt. Radha Santhanam

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of Teacher
VOCAL/CARNATIC :			
14.	Dena Bank Krishnaswamy Memorial (Instituted by Shri K. Ramaswamy)	Master Vignesh V.	Shri P. G. Viswanathan
15.	Indian Bank Endowment	Kum. Ramya Rajan	Smt. Radha Santhanam
16.	Indian Bank Endowment	Kum. Sindhu Sasidharan	Smt. Radha Santhanam
17.	Indian Bank Endowment	Master R. V. Balachandran	Smt. Radha Santhanam
18.	Indian Bank Endowment	Master Vivek Rao	Shri P. G. Viswanathan
19.	Indian Bank Endowment	Kum. Kanakavalli S.	Shri P. G. Viswanathan
20.	Indian Bank Endowment	Kum. Archana Rao	Smt. Lakshmi Natarajan
VOCAL-HINDUSTANI :			
21.	Shri S. K. Patil Memorial (Instituted by the Sabha)	Kum. Sharvari Chandrakant Gole	Shri Paresh Jana
22.	Indian Bank Endowment	Kum. Sharvari Chandrakant Gole	Shri Paresh Jana
23.	Indian Bank Endowment	Kum. Sukhda Rao	Shri Paresh Jana
VEENA :			
24.	Smt. Hema Malini Endowment (Instituted by Smt. Jaya Chakravathy)	Smt. Sujaya Suresh	Smt. Mangalam Muthuswamy
25.	Indian Bank Endowment	Smt. Sujaya Suresh	Smt. Mangalam Muthuswamy
26.	Smt. Hema Malini Endowment	Kum. Preethi C.	Smt. Mangalam Muthuswamy
27.	Indian Bank Endowment	Kum. Preethi C.	Smt. Mangalam Muthuswamy
28.	Veenai Sugana Memorial (Instituted by Smt. Subhashini Giridhar)	Kum. Charanya Krishnan	Smt. Mangalam Muthuswamy
29.	Smt. Kalyani Sharma Endowment	Master Balachandran R. V.	Smt. Mangalam Muthuswamy
30.	Vaikom Krishna Iyer Memorial (Instituted by Shri K. Sivaramakrishnan)	Kum. Parvathy Ranganathan	Smt. Mangalam Muthuswamy

S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of Teacher
31.	Smt. Lalitha Gurunadham Memorial (Instituted by Shri Hanumantha Rao)	Kum. Parvathy Ranganathan	Smt. Mangalam Muthuswamy
VIOLIN :			
32.	V. Sridhar Memorial (Instituted by Shri G. R. Rao)	Shri L. Ramakrishnan	Smt. Visalam Vageeswar
33.	Indian Bank Endowment	Shri L. Ramakrishnan	Smt. Visalam Vageeswar
34.	Shri Jayaram Mani Endowment	Shri S. Sudarshan	Smt. Visalam Vageeswar
35.	Indian Bank Endowment	Shri S. Sudarshan	Smt. Visalam Vageeswar
36.	Smt. Lakshmi Easwar Memorial	Kum. Smriti S.	Smt. Visalam Vageeswar
37.	Indian Bank Endowment	Kum. Smriti S.	Smt. Visalam Vageeswar
38.	Indian Bank Endowment	Master Tejasvi S.	Smt. Visalam Vageeswar
39.	Indian Bank Endowment	Kum. Chinmayee B. N.	Smt. Visalam Vageeswar
40.	Indian Bank Endowment	Master Kartik Suresh	Smt. Visalam Vageeswar
MRIDANGAM :			
41.	Lakshmi Narasimha Charitable Trust Endowment (Instituted by the Trust)	Shri R. Krishnakumar	Shri T. S. Nandakumar
42.	Indian Bank Endowment	Shri R. Krishnakumar	Shri T. S. Nandakumar
43.	Shri Jayaram Mani Endowment	Kum. Poornima Krishnan	Shri T. S. Nandakumar
44.	Indian Bank Endowment	Master Rohit Prasad	Shri T. S. Nandakumar
45.	Indian Bank Endowment	Master R. Karthik	Smt. Jayalakshmi G.
46.	Indian Bank Endowment	Master G. Sriram	Smt. Jayalakshmi G.

47.	Indian Bank Endowment	Master R. Srikanth	Smt. Jayalakshmi G.
S.No.	Title of Endowment / Memorial	Name of the Awardee	Name of Teacher
FLUTE :			
48.	Indian Bank Endowment	Shri Ramachandra	Kum. Sathya J.
49.	Indian Bank Endowment	Kum. Rohini	Kum. Sathya J.
SITAR :			
50.	Smt. Vijayalakshmi Kasturi Memorial (Instituted by Shri S. R. Kasturi)	Smt. Niranjana Rathi	Pt. Kartik Kumar
SITAR :			
51.	Indian Bank Endowment	Kum. Neena Joshi	Pt. Kartik Kumar
52.	Indian Bank Endowment	Smt. Visalakshi Hebbar	Pt. Kartik Kumar
53.	Indian Bank Endowment	Smt. Chandana Chakrabarthy	Shri P. V. Parchure
TABLA :			
54.	Shri Jayaram Mani Endowment	Master Arjun Kemmu	Shri Milind Joshi
55.	Indian Bank Endowment	Master Siddesh Shirke	Shri Milind Joshi
56.	Indian Bank Endowment	Master Nitish Balasubramanian	Shri Milind Joshi

